

THE MUSICAL COURIER

# MUSICAL COURIER.

A WEEKLY JOURNAL.

DEVOTED TO MUSIC AND THE MUSICAL SCIENCES.

VOL. XIX.—NO. 12.

NEW YORK, WEDNESDAY, SEPTEMBER 18, 1889.

WHOLE NO. 500.



CLARENCE EDDY.

# THE MUSICAL COURIER.

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ESTABLISHED JANUARY, 1880.

No. 500.

Subscription (including postage) invariably in advance  
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING: SEE TRADE DEPARTMENT.  
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draft, or money order.

NEW YORK, WEDNESDAY, SEPTEMBER 18, 1889.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

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Editors and Proprietors.

JAMES G. HUNEKER.

Offices: No. 25 East Fourteenth St., New York.

WESTERN OFFICE: Chicago, JOHN E. HALL, 236 State Street, Manager.

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During nearly ten years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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THE musical (summer) season is dead, long live the musical (fall) season!

IT will be seen that this issue is the five hundredth of THE MUSICAL COURIER. Facts speak for themselves and are infinitely preferable to columns of "Kind Words" of infantile contemporaries who grow smaller as they wax in years but not in wisdom.

PROFESSOR FRANZ KULLAK has announced through Berlin papers that he will close his well-known New Academy of Music (Ton-Kunst), established by his father, the late Theodore Kullak. The information caused a sensation in musical circles in Berlin.

THEY are at last beginning to agitate the question of reforming theatre music, a question that has been so often discussed by THE MUSICAL COURIER as to warrant no recapitulation of the tiresome theme. Suffice to say we were the first of the music journals to wage the crusade against the criminal inanities of our theatre orchestras.

IN another column will be found an essay on "Character and Music," contributed to last Sunday's "Tribune" by Mr. H. E. Krehbiel, the music editor of that journal. It is so admirable in form and content and happiness of diction that we reprint it in toto, and desire to call the attention of our readers to it. It is a thoroughly satisfactory discussion of the vexed and oft mooted question of an American school of composition.

THE receipts at the Bayreuth festival for tickets for eighteen performances were \$130,500; \$2,000 were received for restaurant, &c., privileges. The Wagner family draws 10 per cent. of the former sum in the shape of royalties and commissions. The total expenses were \$62,500. Materna and Betz declined the usual honorarium and sang free of charge.

It is calculated that the average attendance was 1,600 persons, and the average outlay during the Bayreuth sojourn was about \$17.50 each—although it is admitted that many visitors expended fifty times that sum—which would make in the neighborhood of \$500,000 outlay by visitors.

One hundred carriages from out of town were used during the festival. The total outlay on the part of visitors is estimated at about \$550,000. "Parsifal" was the great attraction this year.

"TOO MANY COOKS SPOIL THE BROTH."

UNDER the caption of "Pupil and Teacher" we have received the following interesting communication, which so exactly hits the nail on the head that we reproduce it in the editorial columns as deserving the attention of every earnest student of piano, or in fact any musical instrument. It reads as follows:

Mr. Wilson G. Smith, in his admirable article on piano technique and the Oscar Raif method, published in THE MUSICAL COURIER of August 21, is thoughtful enough to admit that "all pupils cannot be run through the same technical mold" and that too many doses of technique may make "the last state of our patient become even worse than his primal condition." I cannot be too grateful to him for this admission and I feel encouraged to ask in print a question that has long agitated my mind. How far, then, is it advisable for an advanced player, who has been well trained in one method and acquired considerable proficiency and individuality of style, to yield to the demands of a new teacher in a matter so revolutionary as a change of method and how far is a teacher justified in demanding such a sacrifice? It is a question I feel a keen interest in, as I am myself a victim of piano methods. From the circumstances of my life I have never been able to continue more than two successive years under any one teacher from the time when I began serious study as a child of twelve in a German conservatory until to-day. This period represents six changes of teachers and six consequent changes of the whole theory of piano technique and methods of practice. Four times under German masters or Americans trained in Germany, the change was radical and meant a weary return to first principles, the renouncing of all that had gone before; slow, patient drudgery at scales and finger exercises and months of discouragement, confusion of ideas and apparent waste of time and money. It was the Vienna method, or the Stuttgart method, or the Deeppe method, or the Raif method. Twice, under Matthias in Paris and Sgambati in Rome, the changes, though radical, were brought about more gradually, through a system of passage practice, and did not require such absolute renunciation. But in nearly every case the teacher was a man of international reputation, who had formed artists of the first rank upon his method, so that when he demanded the change and gave excellent and convincing arguments for it, resistance would have seemed to be mere blind self conceit. Strangely, too, he never found fault with the teaching of his predecessor in anything but the mechanical methods. In conception, style, phrasing, &c., he was always ready to concede that I had been admirably taught, and then would come the inevitable, "But you have no technique. Your whole method is wrong and you never will have any technique as long as you keep to this method. But your hand is just made for the piano, so if you will only give up everything else for the present and follow out a few technical exercises that I will give you, &c."—and then the discouraging history would repeat itself.

Of course I have learned much in these changes through a widened experience and the contact with so many musical authorities, but I ask myself seriously if I have not lost at least twice as much as I have gained. It takes many months to get the knack of a new method, sometimes a couple of years to fully at home in it. The time lost by this setback is often a serious pecuniary loss to the pupil, not only in fees to the teacher

but in deferring the time when one is able to stand alone. Then the moral effect of the change is almost incalculable. When one is conscious of the defects in their training it is rather encouraging than otherwise to take a fresh start with a new teacher, but when one has gone through a long, thorough course of technical study under an experienced and famous teacher and has worked carefully upward from the foundation, having faith in him and confidence in his methods, this faith and confidence give a moral stimulus and courage that are in themselves worth an additional year of study. Besides, then, the actual loss of time and money involved in a radical change of technical methods, we must reckon a very serious loss in confidence and courage destroyed, ideals shattered and hope deferred, and a consequent long period of depression, mental confusion, uncertain standards, and excessive timidity and sensitiveness to criticism. I speak from a sad experience, and I know that I do not exaggerate. When, after two years of enthusiastic study, I was about to leave the German conservatory where I was first started in my musical career, my teacher spoke some words to me which I shall never forget. He said: "You have it in you to become a great player if you only take the right course. Persevere with me, and in three years you will be ready for the concert room. But if you wander from teacher to teacher you will become an exceptionally good drawing room player, but you will never be an artist." I instinctively felt the truth of his prophecy, but I was a mere child, and for some years my course was decided by others. Enthusiasm and ambition were quickly knocked out of me, and now, after three times three years, I am still not ready for the concert room. I am not even a good teacher, for though I get on famously with a pupil who comes to me with a well-trained hand, yet if a pupil is lacking in technic I have to say: "Go to someone else, I do not understand how to teach technic." How am I to understand it? How can I teach the simplest scale? I make a careful study of legato at Stuttgart, for instance. The fingers are to be well curved and lifted high, the outside of the hand tipped up slightly, the wrist and arm on an exact level, and the scale played in even, carefully measured strokes. From there, perhaps, I go to Deeppe, who will say that my scale is in reality not a *leggato*, but a semi-staccato, and I must get my tone, not by a blow, but by letting the fingers fall on the keys, that the position of the hand must be changed, &c., and I have to go through the discipline so well described by Miss Fay in her charming book. Then I fall into the hands of an American teacher who is all for the Raif method. He says that the Deeppe scale is not a true *leggato*, as the tones overlap and produce a blurred and confused sound, and I must take a course of the practice described by Mr. Smith. When I go to Paris, where I study two years under a bona fide pupil of Chopin's himself a pianist and composer of merit and a professor at the conservatoire, then there is another complete revolution in the system of practice. The hand lies on the keys in whatever position is most natural to it, and everything is done to develop a clinging, sympathetic touch, pure, singing tone, extreme flexibility of wrist and arm and an almost ethereal delicacy of execution. *Pianissimo* practice, with softly swelling crescendos and die away diminuendos and what he calls "organ tone," are the rule. I am completely converted to the idea that this is the only music that is music when I am called away from Paris and go to Rome for another two years with two friends from Germany, one who had been a fellow pupil with Pruckner, and, like myself, decides to study with Sgambati, the other a pupil of Von Bülow who is going to finish with Liszt. These are the last years of Liszt's life, as it turns out. The method of passage practice followed by the Sgambati and Liszt pupils was different from anything I had yet tried.

It aimed at developing the exquisite *jeu perlé*, the marvelous brilliancy and velocity, the equality of touch, the clearness of phrasing and accent, the rhythmic precision and swing that mark the playing of the great Italian pianist himself. Sgambati is not as emotional as Rubinstein or as magnetic as the great French player Planté, but as a brilliant and finished artist Liszt and many others used to rank him next to Tausig. It was wonderful to hear him play music that demanded extraordinary independence and equality of finger, and I never saw any artist whose hand lay on the keys in such a quiet, restful way, as if there were no effort and no strain about it anywhere. His pupils did all their passage practice *pianissimo*, *staccatissimo*, and, as soon as we could with tolerable accuracy, *velocissimo*. The theory was that it was easier among soft tones to discover which were too prominent and that to distinguish among loud ones which were too weak, and also that to produce a soft tone that is perfectly distinct and full, brings the fingers under better control than the mere exertion of muscular force. The staccato practice tended to develop accuracy and equality of tone, and together with great rapidity to increase the elasticity and power of the hand. It was a fatiguing method of practice, but it produced most encouraging results in a very short time, and afterward the relaxation to *legato* and *forte* was mere child's play, and every quality needed for it was in the hand in superabundant measure. Pupils who came from Germany as advanced players, but with hard tone and stiff, angular styles, would in a short while charm you by their clear limpid tone, delicate, discriminating touch, silvery runs and the sureness and ease with which they executed everything. Frequent change of rhythm and accent were also required while practicing. It seemed to me that I made more progress under this method of study than under any other, though my playing seems to have given more pleasure to amateurs when I played in the French style. But all this has been changed. Ill health obliged me to leave Rome and turn my steps northward with a very incomplete repertoire and I had to look out for a new teacher. The pitiful tale must be told. In a few weeks concertos and rhapsodies were laid aside. I was patiently working at two finger exercises, elated beyond measure when the day arrived that I was promoted to playing with both hands. Leschetitski's method was the last one I undertook, and when, after these many wanderings, I settled down a year ago in my native city, I was reduced to utter hopelessness. I registered a vow which I hope I shall have grace to keep, that never would I change my method for any teacher that lives. I love my music too much to give it up, and I shall strive as best I can to develop a style of my own by the lights that have been given me, but in the meantime I hold up my case as a sad warning to pupil and teacher against overindulgence in technical panaceas. HEXAMERON.

"Hexameron's" case is not a new one; it is, in fact, an everyday occurrence. Constantly do we hear young people of musical abilities, who are about to go abroad to study, remarking: "Yes, this year I will go to Moszkowski, then to Scharwenka, then I will take a little run down to Paris and look up a few Saint-Saëns concertos, with Camille himself; after that, as I want to see Vienna, I will pay a call to Leschetitski and study a little Chopin, thence to Rome to see St. Peter's, the Pope, and will drop in on Sgambati, hear what he has to say, and will wind up in Berlin with the celebrated thumb virtuoso, Oscar Raif, whose pupils contrive to play so colorlessly, but so evenly; then I will come home pretty well finished."

Now this is a fair sample of what one constantly hears, and it must be confessed with the over judicious puffery of some masters by enthusiastic and callow

pupils one does become confused, as were the faithful in the early years of the Church, when the cry resounded from many quarters "Lo! Christ is risen."

"All roads lead to Rome," says an old adage; but "too many cooks spoil the broth," says a homeier one, and one which "Hexameron" discovered, we hope, not too late. How can there be, we ask, any homogeneity in pianists' playing if, like the young man we wrote of last winter in THE MUSICAL COURIER, they go to one master for trills, to another for scales, this one for chords, that one for touch, winding up finally with some renowned name who administers to them a thin coating of emotional veneer? No; the trouble with most pupils, and, we must add, American pupils too, is that they are not patient enough to continue with one master, excellent though he be, but long to dip into too many styles, and all at once. If a young musician, be he singer, violinist or pianist, has genuine ability, he will soon develop a style of his own sufficiently individual to distinguish him from his artistic brethren. As Mr. Krehbiel so justly points out in his recent article on "Character and Music," schools "are only memorials of groups of writers who chanced at various times to draw attention to themselves by the excellence of their work." This applies equally to reproductive artists, where the element of individuality plays such a strong rôle. Liszt, Thalberg, Chopin, Beethoven, Bach, and all the great geniuses of the violin, were nothing but men of enormous developed personalities who patiently built up their fundamental characteristics on what had preceded them in art. They absorbed the culture of the elder generations, and then developed a new style. Beethoven knew his Bach and Mozart well, so did Chopin, but the final results of their studies were as sharply contrasted as night and day, and yet they both absorbed from the same sources; but so exquisitely was the assimilation in each case that we have Beethoven on the one hand and on the other Chopin.

"How far, then, asks "Hexameron," "is it advisable for an advanced player to yield to the demands of the new teacher," &c.?

The answer to this depends entirely on the personal style or bias of the pupil. Any pupil of talent soon reveals to the eye of the practised teacher a predisposition toward some school, or, lacking that, may develop one of his own. But we prefer to deal only with the average student. It is the glory of a great teacher to discover this bent, and instead of doing as most teachers do, try not to make him fit some procrustean bed of method, but to gently steer him on his own course, knowing that in the end he (or she) will work out their own salvation.

The playing of some artists reminds one of a crazy quilt, so variegated are the styles artificially grafted on their own. If "Hexameron" had a Chopin bias, why did not he (or she) stay with Matthias (a most admirable master)? He has the Chopin tradition and teaches (we know by personal experience) the peculiar clinging, velvety touch and style; but then it is a method that is only fitted for Chopin and kindred *genre*, and eminently unfitted for Beethoven or Bach.

The Stuttgart method is a splendid school for the development of angularity and unmusical playing generally, its peculiar and chief claim for notice being the long time it takes to unlearn its cramped awkwardness and hard hammer-like touch.

With Saint-Saëns and Sgambati dull indeed would be the pupil who could learn nothing. But why the absorbing question of technic? Rubinstein had but one technical teacher, Villwock, and yet he played like a giant when he went to Liszt.

We were once asked by a hard piano student if it were necessary to play *all* the études written for the piano, adding that he had waded through a considerable number. Think of it—think of Czerny only—and one gets a glimpse of the mental darkness on the subject.

One thing is certain, and "Hexameron" seems also convinced of it, and that is, it is better to stick to one or two masters and absorb all to be learned, and then with your Bach and Mozart for compasses in the trackless wilderness of music you will never go very far astray.

Leschetitski is a great master. He has given the world sufficient examples of his instructive abilities. Go to him, study with him and stay with him. Oscar Raif has not turned out any great pupils as yet, but if you are convinced it is good to study the piano without the use of études, a rigid wrist and a noiseless thumb, go to Oscar Raif; he cannot hurt you very badly, but stick to him! Xaver Scharwenka is a great master; one of the greatest in Berlin, and one whose practical playing is worth a bushel of all the theoretical teachers who discount in touch, tone and technic, and have touches, tone and technic like old buzz saws. Go, then, to Xaver Schar-

wenka, but stick to him, and in the end you will become (granted the talent, of course,) an artist. Stop this dallying with every beautiful flower in the garden of music, and be contented with the honey of one, also bearing in mind that "what is one man's meat is another man's poison."

in which our faithful biographer gives the last touching details, the gradual wasting away, the rapt look of the invalid, his patience, even gentle humor, his devotion and faith to his religion (he was always an ardent believer in Roman Catholicism). The deathbed scene has been told and retold, and we learn new facts and see the silliness of the many stories which have associated themselves with the great composer.

The morning of October 17, 1849, Frederick Chopin passed away surrounded by loving friends, and the 30th of the same month he was buried with all the ceremony due to a great world artist. Niecks should be read in full on this subject.

Next week, in conclusion, we will examine Chopin's claim to greatness as a composer and bring to an end this "New Study of Chopin" ere it becomes an old one. (To be concluded.)

## HOME NEWS.

—Theodore Beresina's school of violin playing has resumed instructions for the fall.

—Wilson G. Smith, the composer, has removed his studio to 44 Euclid-ave., Cleveland.

—Johannes Wolfram, of Canton, Ohio, is the manager this season for Miss Neally Stevens and Constantin Sternberg, the pianists.

—A collection of poetical quotations on the subject of music is announced by A. C. McClurg & Co. It will bear the title of "Musical Moments."

—Mr. Frederick L. Evans gave a piano recital at the Cincinnati Conservatory of Music, September 9, and played a most interesting program, including among other things Saint-Saëns' G minor concerto.

—Mr. Adolf Neuendorff is to be the general musical conductor of the Sarasate-d'Albert concerts, the Hegner performances and so on. In other words, when orchestras are required for these performances they will be under Mr. Neuendorff's direction.

—Adolph Neuendorff has completed his new opera "Der Schalk von Jönköping," the libretto of which is the work of Heinrich Urban. Those who have heard the music say it is the best ever written by Mr. Neuendorff. The authors have already received offers for the production of the work in German and English, but have as yet come to no decision.

—Among the instrumental works to be performed at the Arion's Song Festival, at Chickering Hall on October 7 and 8, are John Lund's "Legende," Arthur Clasen's "Sans Souci" minuet, and F. Van der Stucken's "Festival Procession." All three composers are Americans, Mr. Lund residing in Buffalo, Mr. Clasen in Brooklyn, and Mr. Van der Stucken in this city.

—The Emma Juch Opera Company will travel with a special train of three Pullman cars and three large baggage cars. The list of the principals engaged includes the following: Sopranos, Miss Emma Juch, Mrs. Bonic-Serano, Miss Selma Kronald and Miss Susie Leonhardt; contralto, Miss Lizzie Macnicholl; tenors, Charles Hedmont, Edwin Singer, Ferdinand Urban; baritones, Alonso E. Stoddard and William Botts; bassos, Franz Vetta and E. N. Knight. The season opens at the Academy of Music in Philadelphia on October 21.

—The concerts of the Philharmonic Society, of the Symphony Society and of the Oratorio Society will all be held this winter, as in the past, at the Metropolitan Opera House. Mr. Carnegie's new hall, however, will be in readiness in October, 1890, and at least two of these societies will then migrate to the uptown establishment. The completion, by next fall, of the Madison-ave. and Fifty-fifth-st. hall, and of the Madison Square Garden building, will make matters easier for pianists anxious to give concerts, but will not swell the list of attractive performances, nor add to the numbers of the paying public.

—The following remarks of the Washington "Evening Capital" are simply delicious: "Now that the amusement season is well under way the public may look for an immense amount of wash from musical critics. We will find people hearing the twitter of song birds, the murmuring of trees, the babbling of brooks, the sighing of winds, the roar of the waves in compositions that were constructed purely in accordance with the mathematics of music. The inspiration may have been furnished by some poetic theme, but the chances are ten to one that the composer himself never once thought of reproducing or even suggesting the voices of nature. Then there are several different types of music which may be followed according to the words to which the composition is to be wedded, just as in verse there are various styles of rhyme and metre adapted to different sentiments. But further than that music rarely, if ever, goes, and the luxuriant verbiage of the gushing critic is the result purely of a vivid imagination and a large vocabulary of indefinite terms." This is good. Musical critics who can find songs of birds, &c., in mathematical music delimitations of music as defined by the "Capital" deserve to be abused, and those who do not find some-

## A NEW STUDY IN CHOPIN.

### IX.

THE causes of the separation of Georges Sand and Chopin have been so enveloped in the misty, romantic nonsense of contemporary writers that it is difficult even for a man who investigates as dispassionately as Niecks to arrive at the true state of the case.

Liszt gives one account, Karasowski another, Georges Sand another, and so on, but the nearest approach to a clear view of the unhappy affair is Niecks. After weighing all the evidence pro and con, considering carefully Sand's version—that she dismissed Chopin because of his receiving against her wishes her daughter Solange (who married Clesinger the sculptor) when she had quarreled with her, of the commonly accepted story that Maurice Dudevant (Georges Sand's son, lately deceased) had quarreled with Chopin—Niecks comes to the sensible opinion that Sand was simply tired of Chopin, and, like a fickle man rather than an inconstant woman, she threw him overboard. Her treatment not only of Alfred de Musset, but others, points to this conclusion, and some of the facts adduced by Niecks are hardly fit for repetition. She caricatured Chopin in her novel "Lucrezia Floriani" as Prince Karol. Chopin knew it, and Sand's children took particular care that he should know it, for they taunted him with it. What the poor composer suffered we can only opine; suffice to say that to the last he never ceased loving this literary female Don Juan.

The rupture took place in 1847, and Chopin and Sand never met but once, and then but to glance at each other. Thus ended a liaison that has become historical, that had in it all the elements of romance, even ideality, and—shame, for it ended, as do most of such affairs, in shame, despair and, in Chopin's case, death.

In 1848—April 21, 1848, to be precise—Chopin arrived in London, and in his chapter next to the final one Niecks gives a most complete account of his visit to the great English metropolis and the provinces and Scotland, where he met and for whom he played.

That Chopin would not be very intelligible to the English public at that time goes without saying, but he was nevertheless sufficiently noticed and feted to warrant him in giving two matinées musicale, at which he was very well received, and some exceedingly discriminating critiques written about him. It is doubtful whether the English visit was of benefit to Chopin, with his weak lungs and predisposition to consumption. He was sick a greater part of the time, querulous in the extreme, and so weak that he had to be carried up and downstairs by his faithful attendant.

He played in Glasgow, and on his return to London he played at a Polish ball, but no notice was taken of it. The general verdict of his playing was that it was "too delicate to create enthusiasm," but it must be remembered Chopin was then in the early stages of his mortal malady.

In January, 1849, he returned to Paris, but his doom was sealed, and with sadness we read the final chapter

thing greater in music which is not mathematical deserve still more abuse. As to the man, we can only quote the words of Arnold Guyot: "All is matter for him who is nothing but matter."—"Times."

The twelfth year of the Cincinnati College of Music began last Monday. The Symphony orchestra concerts under the able baton of Michael Brand are already an assured success.

The first concert of the Oratorio Society will take place at Central Music Hall, Chicago, G. Katzenberger director. A good program is announced. The society is new and numbers 300 voices.

Last Friday evening the final concert of the Orange County Musical Association took place at the Casino, Middletown, N. Y. Dr. Carl Martin was the basso and Mrs. Martin the piano soloist.

Charles Reinboth, a musician, shot himself in the rear of Beethoven Villa, at Bath Beach, last Sunday night on account of domestic troubles. Although the papers said he was a member of the Seidl orchestra his name does not appear on the official list.

Mr. Octavus Cohen, managing editor of the Charleston *World and Sunday Budget*, assisted by Mr. W. B. Seabrook, a fellow journalist, has written a comic opera called "Niatrice." The time of the opera is about 1820, and it is in three acts, the first of which is laid in Spain, the second in Persia and the third in Greece. The comedy is furnished by three brothers (triplets), who are members of various communistic societies, by a wet nurse, an aged lover and a scheming papa.

The Chicago College of Vocal and Instrumental Art has just issued its catalogue for the coming year. Among the changes may be noticed the engagement of the Baron Leon de Vay as director of the violin department. Mr. Albert E. Roff, the director, intends to do some heavy work with his select choir this winter. Last year this choir gave a very successful rendition of Hofman's "Melusina." Mr. W. C. E. Seboeck, the director of the piano department, has just returned from Europe, where he played part of his new opera before Mrs. Materna, at Bayreuth, who gave him great encouragement. He expects to finish it by next July for representation at Bayreuth.

At a meeting of the Musicians' Mutual Protective Association held in Heard's Hall yesterday morning a scale of prices for orchestra musicians was agreed upon after much trouble. President Johann Beck, who was in the chair, had been investigating the payment received by members of the Cleveland Theatre orchestra, and had found that they are playing under Conductor Barnard for \$15 a week, including matinées, for which \$1 extra is charged by the scale. The board of directors fined the men \$10 each for doing this, but the men won't pay. Mr. Barnard thinks the union has treated him unfairly in not giving him notice of its intention to enforce the clause demanding extra payment for matinées. His application for membership is still on file and no action was taken yesterday.

The union has raised its initiation fee from \$5 to \$15, and yesterday an effort was made to have it reduced. It will remain \$15 for the present, however. The most important business of the meeting was the settling of the price for orchestra players for this season. A committee was appointed, of which Walter Neels was chairman, to fix the scale. The committee reported in favor of a \$15 a week scale for all orchestra musicians, leaving the question of extra pay for matinées to be settled between the men and their employers.

The orchestra musicians threaten that in case the payment of the fines imposed on the Cleveland Theatre men is insisted upon they will form a separate organization.—Cleveland "Plain Dealer."

A very timely and sensible propaganda is that with reference to the orchestras in our city theatres. It is a subject which has already too long escaped the serious attention of the public at large, and which, intimately associated as it is with the general success of representations in our various playhouses, seems in no way to have thus far been influenced by the spirit of progress characteristic of matters musical and dramatic in this city within the past decade. Speaking in a general way the "selections" to be heard in our best metropolitan theatres during the intermissions of a play and previous to the rise of the curtain are on an infinitely lower plane of artistic merit than not only the performance itself, but even the mere incidental details of stage and house decoration, of lights and playbills which the careful manager well knows are one and all factors of success.

Of our less prominent places of amusement it is needless to speak, as all initiative in the line of improvement must come from the leading theatres. That the present state of affairs has quietly been permitted to go on so long for want of a protesting voice seems well nigh incredible, for not only is the quality of the music chosen for performance in a great measure inferior *per se*, but its rendering frequently leaves everything to be desired. New York may well claim to be musically on a par with London, if not, indeed, in certain respects, in advance of the larger capital, and yet the spirit that leads Mr. Henry Irving to commission Sir Arthur Sullivan to compose the music for his "Macbeth" production, or Mr. Beerbohm Tree to engage so distinguished a leader as Mr. Carl Armbruster to conduct the Haymarket Theatre orchestra, is all but unknown here.

It devolves upon our leading managers, Messrs. Daly, Palmer and Frohman, to turn their attention to the subject, which will perhaps be all the more difficult to tackle, as the majority in their audiences have yet to be educated up to a higher and better musical taste. The reorganization of our theatre orchestras and the careful supervision of their programs by musicians of accepted ability, is, however, what is undoubtedly needed, and whatever can be effected in that way cannot but be a step in the right direction.—"Commercial Advertiser."

## PERSONALS.

**A LADY KILLER.**—Mr. Amberg's new tenor, Streitmann, has, when in mirth, nothing of the air of a Don Juan. He is a young man of medium height, rather slender than stout and blond as to hair and moustache. Streitmann, despite his somewhat unimpressive appearance, is understood to have caused a great deal of excitement in Vienna—more perhaps than he will cause on this side of the Atlantic, where the seamier side of stage heroes is more promptly detected than it is abroad through the silk and satin of the player's garb.—Sunday "Sun."

**ROTOLI.**—Mr. Rotoli, the genial vocal instructor of the New England Conservatory, is back from his vacation, looking as fresh and as innocent as a daisy. Mr. Rotoli is very popular in Boston.

**CAPEN.**—Mr. C. L. Capen, of Boston, will have a very busy season in piano teaching. He may later resume his critical work.

**SWEET GEORGE.**—George Sweet, the baritone, has resumed his vocal lessons.

**ELSON.**—Louis C. Elson, the music critic, of Boston, who has been enjoying Bayreuth last summer, has returned.

**FLATTERING OFFERS.**—Arthur Weld, the young composer, conductor and critic of the Boston "Post," has received the most flattering offers from Detroit, and although the salary offered him as a conductor was some \$300 higher than the society had been accustomed to give Mr. Weld nevertheless refused, as his engagements in Boston will occupy all of his time.

**OUR FANNY.**—Fanny Bloomfield-Zeisler, the pianist, will be heard in recitals in the East during the coming season. It is some time since this admirable artist has played in New York, and the successes of her late European tour are guarantees of her great improvement.

**JEFFREY.**—J. Albert Jeffrey, of Albany, who, in addition to being an excellent organist and composer, is also a most finished pianist, his touch, tone and technic being most satisfactory and, above all, musical, is in the city at present on a visit.

**GAERTNER.**—Louis Gaertner, the son of Philadelphia's veteran violinist, Carl Gaertner, is in New York with a portfolio of his own compositions, a piano trio and a piano concerto being the most praiseworthy. Young Gaertner was a pupil of Joachim's and has great talent in the field of composition.

**ORR.**—Hamilton J. Orr, the Philadelphia pianist, has almost as phenomenal a memory as the Right Reverend Dr. Antonius Strelezki. Mr. Orr plays without notes a legion of accompaniments to all the great sonatas, concertos and songs. He is a veritable human orchestra.

**NIKITA'S PLANS.**—Nikita has been engaged by Mr. Freeman Thomas as the "star" for his eighth season of promenade concerts in London. At the expiration of this engagement she will be heard in Edinburgh, Glasgow and Dundee, after which she will sing at the Paris Exhibition, and from thence proceed to Russia to carry out opera and concert engagements. Next season Nikita will be heard at the Opera in London.

**A MUSICAL FAMILY.**—Col. Augustus Braham, who recently died after half a century's service in the British army, was the last surviving son of the famous song writer and singer, John Braham. Two of his brothers were opera singers, and his sister was Frances, Countess of Waldegrave.

**A PIANIST COMPOSER.**—Mr. Stavenhagen, the well-known pianist, is on the point of finishing a grand opera. A soprano scena taken from this work was performed at a recent musical festival at Wiesbaden, under the composer's direction.

**DECORATED GANZ.**—Mr. William Ganz has been "decorated" by the Duke of Saxe-Cobourg in recognition of professional services gratuitously given in connection with various London charities intended for the benefit of foreigners.

**A FINE FIDDLE.**—Mr. David Laurie, of Glasgow, has refused \$10,000 for the famous "Alard" Stradivarius violin; but \$12,500 have now been offered on behalf of an American, and the matter is under consideration. The "Alard" formerly belonged to J. B. Vuillaume, the expert, who gave it to his son-in-law, Delphin Alard, violin professor at the Paris Conservatoire, who sold it to Mr. Laurie. It is dated 1715, and the only alteration since made is a slight lengthening of the neck.

**THE PIBROCH.**—Dr. A. C. Mackenzie has given the name of "Pibroch" to the composition for violin and orchestra which Mr. Sarasate will play for the first time at the approaching Leeds Festival. When the eminent violinist performs it abroad there will be many inquiries for a Scottish dictionary.

**JOHANN IN LUCK.**—Brahms has received the decoration of Cross of Knight of the Order of Leopold. Some of the Austrian newspapers complain bitterly of this new departure. The Order of Leopold, it appears, has hitherto been reserved for successful generals, and to confer it upon a "simple composer" seems to these writers somewhat like a degradation,

Austrians, it must be recollect, call themselves a musical nation.

**AGAIN PATTI.**—Patti will remain at Craig-y-Nos, Wales, until October 21, when she goes to London. She will sing in eight concerts, two in London and six in the provinces, for which she is to receive \$28,000 and all expenses paid. She will leave Liverpool for this city on November 23. She is to sing in this country, Canada and Mexico.

**ALBENIZ.**—On Saturday, August 24, Mr. Albeniz made his début at Her Majesty's Theatre concerts, London, his extraordinary executive powers being exemplified to their fullest extent in a gavot with variations by Händel. The impromptu in E flat, op. 90, No. 2, of Schubert, which he also attempted, was less satisfactory, owing to the fact that he took the piece at too rapid a pace. On the same evening Mrs. Shaw, the American soubrette, made her public début, whistling Ardit's "Il Bacio." Such an effort, says "Figaro," need hardly be commented upon in a column devoted to music.

**A GREAT TALENT.**—Mr. Hamish MacCunn is composing for Messrs. Paterson's concerts, to be given in Edinburgh next winter, a new Scottish cantata, entitled "The Cameronian's Dream." At the same concerts Dr. A. C. MacKenzie's setting of Burns' "Cottar's Saturday Night," originally intended for the last Birmingham Festival, will be produced.

**TREBELLINI.**—Miss Antoinette Trebellini enters next September upon a tour in Scandinavia, where, we believe, she is already known, and where, assuredly, her name is one of power. She takes Holland on her way, and will appear at various concerts in that country.

**"WAVERLEY."**—Mr. Joseph Bennett and Mr. Hamish MacCunn have definitely settled upon "Waverley" as the subject of a grand opera for the Carl Rosa Company.

**BERLIOZ'S OPERAS.**—Felix Mottl, conductor of the Court Theatre at Carlsruhe, purposes giving, in November next, a week's performance of the operas of Berlioz, when "Beatrice and Benedick," "Benvenuto Cellini" and "Les Troyens" will be produced. Concerning the latter work, Mr. Mottl has written to Messrs. Choudens, requesting them to forward him the complete score, as it is his intention to perform the opera without a single cut. This will be an event of much interest, as Berlioz's work has never been heard in its entirety. The performances at the Lyric Theatre used to begin with the third act!

**WARENA.**—Miss Alida Varena has left the Morrissey Opera Company and returned to her home in New York.

**MACDOSELL.**—Mr. E. A. MacDowell, the pianist and composer, is at home in Boston again after his trip to Paris, where he was greatly admired by the French critics for work both as composer and pianist.

**JACQUES BOUHY.**—Bouhy has been engaged to sing the rôle of "Amgaid" in Reyer's "La Statue," at Monte Carlo, next winter.

**SEMBRICH.**—Mrs. Sembrich is studying the rôle of "Elsa" in "Lohengrin," with a view to perform it at the Berlin Opera shortly.

**DVORAK.**—Anton Dvorák has decided to entirely rewrite his opera "Dimitri," which already has enjoyed considerable success at Prague.

**HE WILL SING.**—Emil Goetze, the famous Cologne tenor, is so far restored to health that he is announced to appear four times a month during the coming season.

**NIKISCH.**—Arthur Nikisch took his farewell of Leipzig at a performance of "Fidélio," which occasion was made memorable by expressions of universal regret at his departure.

**THE "SUN" ON MARCHESI.**—Marchesi, who is the renowned teacher of operatic aspirants in Paris, is the subject of a tremendous amount of talk in musical circles. "She is," said one of the members of Emma Juch's opera company, "the most remarkable old woman that ever lived in the way of penitence. She grasps at money wherever the chance offers, and it is her rule that when she is not well her pupils must pay her just as though she gave them lessons; while, if the pupils are ill, they pay just the same. This is very hard for the majority of American and English girls who are studying music in Paris, who have to depend almost entirely upon their own resources for support, and every penny counts. Marchesi pretends to have a tremendous interest in every pupil who approaches her, but she does not pay the least attention to those whose voices are merely good without being great. Once in a while an Emma Eames or a Gerster comes along, and then Marchesi throws herself into the instruction heart and soul. She gets nearly all of the wonderful voices, for the simple reason that the French do not believe in having a man teach a girl. They think that a woman instructor will be much more firm and decided, and that there can never be any such thing as a flirtation between them."

**CAN THIS BE TRUE?**—The Saturday "Evening Sun" hints that Walter Damrosch, the Adonis of conductors, is engaged to Margaret Blaine, the great "Jim" Blaine's daughter.

**A LONG ENGAGEMENT.**—Vogl, the tenor singer, who is engaged to sing at the Metropolitan Opera House here during the coming season, has just concluded arrangements to sing at the Munich Court Opera during the next ten years,

closing his engagement in the year 1900, at an annual stipend of \$8,000. This, however, does not prevent him from accepting occasional outside engagements. We take this news from the Berlin "Courier," which is known as a reliable paper.

**EAMES.**—To Miss Eames has been allotted the rôle of "Desdemona" in Verdi's "Otello," to be produced at the Paris Opera next season, with Jean de Reszké in the title rôle. The "Iago" is not chosen as yet.

**VIC'S MUSICAL TASTE.**—Queen Victoria was much pleased while in Wales with the music of the Welshmen. She especially liked their singing and their manipulation of the harp. At one dinner eight harpers played during the banquet. Six of them were brothers, under the leadership of their father, who appeared in full bardic costume, with a cap of antique form, blue robes and a red girdle. One Sunday a few choristers were brought 35 miles to sing at the Queen's private service. On the whole, Victoria was much pleased with her visit.

**TRUTH ABOUT KLEIN'S COMPOSITION.**—The latest number of the Leipzic "Musikalisches Wochenblatt" reviews Bruno Oskar Klein's piano and violin sonata, referring to it as an excellent composition and advises accomplished performers on these two instruments to cultivate the work.

**HOME AGAIN.**—Adele Margulies, the pianist; Ovide Musin, the violin virtuoso, and Clementina De Vere, the soprano, arrived last Sunday on the Bourgogne.

### Music for the Exposition.

**A**T the call of President Richard Katzenmayer of the Arion Society, nearly three hundred members of singing societies in New York, Brooklyn, Jersey City, Hoboken and Newark met in the Arion Club House, at Fifty-ninth-st. and Fourth-ave., Sunday afternoon, for the purpose of deciding in what manner German singing societies shall participate in the great World's Fair of 1892.

Fifty singing societies were represented. Mr. Katzenmayer presided, and Dr. J. H. Senner acted as secretary pro tem. Each society sent a list of its active singers who could be counted upon should it be decided to hold mammoth concerts. The united societies represent more than two thousand five hundred singers. The largest are the Arion, the Liederkranz, and the Beethoven Maennerchor, who gave 120 active singers each. Dr. Senner offered the following resolutions, which were adopted:

*Resolved,* That the German singing societies of New York, Brooklyn, Newark, Jersey City and Hoboken enthusiastically endorse the proposition to hold a World's Exposition in New York in connection with the Columbus festival of 1892.

*Resolved,* That we consider it our duty as Americans and Germans to further the project with all our might.

*Resolved,* That we expect the exposition managers will provide a music hall in the exposition building for the singers to hold concerts during the exposition, and to take part in the opening festivities.

On motion of Mr. Katzenmayer Mr. William Steinway was unanimously elected president of the organization, which will be known as the United Singing Societies of New York and Vicinity. The meeting adjourned to meet again on some Sunday afternoon at Mr. Steinway's call.

...**Broncon, August 28, 1889.**—The second day's proceedings of the Welsh National Eisteddfod were begun in dull but fine weather. At an early hour the vast pavilion began to fill, in anticipation of Adelina Patti Nicolini's visit. Shortly after noon the building was packed, and it was estimated that fully twelve thousand persons had assembled, thousands more being unable to obtain admission. As the day advanced the excitement became intense, and when it was announced that Mrs. Patti had arrived, deafening cheers went up from the multitude.

This was nothing, however, to the scene that took place when she ascended the platform. The people rose *en masse* and thunders of applause rent the air. She wore the Order of Merit of the late Czar of Russia, and also of the cities of Paris and Brussels.

She first sang the aria "Ah! non credi" and a selection from "La Sonnambula," and in response to an enthusiastic encore gave "The Last Rose of Summer," with thrilling effect.

The climax of enthusiasm was not reached, however, until she sang "Home, Sweet Home," and the Welsh national song, "Hen wlad fy nhadau," which means "Land of My Forefathers." Such a sight has never been witnessed before in Wales. During the singing of the former many were in tears, such was the pathos she imparted to the words, and at the termination of the songs cheer after cheer rang out for some minutes. The people rose to their feet, and the waving of hats and handkerchiefs presented a scene almost indescribable.

The adjudications in the competitions were afterward proceeded with, the day terminating with a miscellaneous concert.

...**Mr. Oesterlein's Wagner Museum at Vienna** has just been enriched by a curious relic. This consists of a bust of the master in Carrara marble, executed in 1865 by the sculptor Zumbusch for the King of Bavaria. With the bust is exhibited its case, which Ludwig II. had made in order that he might carry about the image of his favorite composer wherever he went.

### FOREIGN NOTES.

...Godard's "Dante" has been completed.

...Hans von Bülow has returned to Hamburg after a short visit to Heligoland.

...The Nibelungen cycle was produced for the first time in Frankfort during August.

...The "Mikado," in German, is given in Berlin at the Friedrich Wilhelmstädischen Theatre.

...Ponchielli's "Gioconda" was on the boards of the Théâtre Malibran, Venice, during August.

...The soprano Kupfer-Berger will sing twenty times during November and December at Madrid.

...The fall season at the Theatre An der Wien, in Vienna, was spent with Sullivan's "Mikado."

...Giulietta Dionesi, a young girl violinist from Naples, has been creating a furor at Rio Janeiro.

...Adolf Terschak, the flutist, after completing a Siberian concert tour, is now concertizing in Japan.

... "La Cavalcata" is how Wagner's "Walkürenritt" is billed at the London Covent Garden Promenade concerts.

...Charles Gregorowitch, the new star in the violinistic firmament, will play at St. Petersburg and Berlin this winter.

...Four volumes of sonatas for the flute and other compositions by Frederick the Great have lately been published by the house of Breitkopf & Härtel, at Leipzic.

...From St. Petersburg comes the news that all the conductors formerly held by Germans and Austrians will be transferred to native Russian musicians.

...Music in the British metropolis is still, and will be for several weeks to come, represented solely by the promenade concerts at Covent Garden and Her Majesty's theatres.

...Wagner's youthful opera, "Die Feen," is to be produced at Berlin, in the Victoria Theatre, during the winter, and at Copenhagen his entire Nibelungen tetralogy is in contemplation.

...The first Berlin Philharmonic concert of the season takes place on October 14, Eugen D'Albert soloist. The program is: "Meistersinger Vorspiel," Wagner; B flat concerto, Brahms; "Eroica" symphony, Beethoven.

...Two violins formerly belonging to Alard have recently been sold, a Stradivarius for £2,000 and a Stainer for £260. A third violin by Guarnerius, the one Alard generally played on, was left by will to the Paris Conservatoire.

...The Carl Rosa Opera Company is meeting with such good luck at the Prince of Wales Theatre, London, where it is playing "Paul Jones," that a long continuance of the run is expected. Miss Agnes Huntington plays the title part.

...Maestro Canepa, director of the musical institute and music band at Sassari, Italy, has retired from the profession and has opened a baker shop. He says music is not supported properly. Evidently his new rôle will be more appetizing to him.

...It is announced that Angelo Neumann has made arrangements to take his Richard Wagner Opera Company, singers, orchestra, properties, &c., next spring, not only to Spain and Portugal, but also to South America, the privileges having already been obtained from the heirs of Wagner.

...The last annual report of the Richard Wagner Society, in Germany, shows an increase of membership during the last year from 6,000 to 8,000. The expenditures exactly equaled the receipts, \$11,000. Two thousand five hundred dollars were expended on the education of poor young students of Wagner's music.

...There is reason to believe that the next Gilbert-Sullivan opera will be less romantic and more humorous in texture than "The Yeomen of the Guard." Should this prove to be the case there are many admirers of Mr. Gilbert who will rejoice at his return to a literary sphere in which he has had so many triumphs and in which he is most at home.

...The question of the admission of women to professional competitions has been raised once more, this time at the Musical Academy of Brussels. At the recent competition for the "Prix de Rome" a young lady presented herself, and the academy held solemn council as to her admissibility. It will be gratifying to the champions of women's rights to know that a special decree was passed in favor of the candidate, who was no other than the Miss Juliette Folville who, as a violinist, pianist and composer, was heard a good deal in London last year.

...The Rubinstein jubilee fêtes and the consequent subscription list seem likely to collapse in a somewhat amusing fashion. It has been discovered, according to the "Voss," of Moscow, that Rubinstein's début did not take place, after all, upon November 13, 1839, at St. Petersburg, but during the previous year at Moscow. This, no doubt, is the fact, and the date of 1838 is given in Mendel's "Conversations Lexikon," although in some of our own biographical dictionaries of musicians the later date is mentioned. In 1838 Rubinstein was a pupil of Villowing at Moscow. In 1839 he

certainly played at St. Petersburg, and then went on tour to Paris and elsewhere with Villowing. To celebrate his jubilee one year after the correct date would, however, be absurd, and the St. Petersburg fêtes will consequently be more or less local in character.

...Clarence Eddy received the warmest praise from the French critics for his organ playing at his recital August 2, at the Trocadero, Paris. Alexander Guilmant wrote a very discriminating criticism about Mr. Eddy in a Paris journal of music.

...Adelina, the Peerless, was robbed while in Buenos Ayres of some diamonds, and the intelligent inhabitants of that city made up the loss by sundry offerings of emeralds, &c., and a wreath. Oh, the ways of the prima donna are indeed past finding out!

...The Commission des Fêtes of Landerneau, in conjunction with the State authorities, have voted a sum of 300,000 francs to defray the expenses of performing a triumphal ode, of which both words and music have been written by the Irish-French lady composer, Miss Augusta Holmes.

...A musical setting of Mrs. Hemans' poem, "Elysium," the work of Miss Ellicott, daughter of the Bishop of Gloucester and Bristol, has just been published by Messrs. Novello & Co. It is written for soprano solo, chorus and orchestra, and will be performed at the Gloucester Festival.

...The committee and friends of St. Michael's College, Tenbury, have decided to raise a memorial to the late Sir Frederick Gore-Ouseley, in the shape of an endowment for the college to the amount of £10,000. This is a happy idea, as Sir Frederick was not only the founder of the institution, but contributed largely during his lifetime to its support.

...Karl Goldmark, the composer of "The Queen of Sheba" and "Merlin," has just finished a symphonic overture called "Prometheus Bound." The new work will probably be heard at one of the Philharmonic concerts in Vienna this winter. Goldmark is also reported to be engaged on an opera founded upon Goethe's "Egmont."

... "Otello" will in all probability be repeated next year in London by Mr. Mayer, who has signed contracts with Mr. Faccio and Mr. Bevignani for an opera season in competition with Mr. Harris. It is possible, though by no means decided, that this season will take place at Her Majesty's, Mr. Harris having the right to remain at Covent Garden.

...The Brazilian composer, Carlos Gomes, author of "Guarany," "Salvator Rosa" and "Fosca," returned to his country a few days ago, and was received very cordially by the population and the Imperial family. His new opera, "La Schiavo" (The Slave), is to be brought out at Rio Janeiro on the 7th inst., anniversary of the emancipation of slaves in Brazil by the decree of the Emperor Pedro II.

...Teresa Carreño will play the following program at her first concert in Berlin:

Concerto in E minor.....Chopin  
Andante.....Beethoven  
Gavot and variations.....Rameau  
Bacarolle in G major.....Rubinstein  
Lullaby.....Floresheim  
Marche Militaire.....Schubert-Tausig  
Polacca Brillante.....Weber-Liszt

(With Orchestra.)

....The directors of the Carl Rosa Opera Company have lately made some important arrangements, which, we may assume, indicate the spirit they intend to throw into the enterprise, in emulation of its lamented founder. They have secured from Messrs. Choudens, of Paris, the sole right for the United Kingdom, and in all languages, of Gounod's "Roméo et Juliette." The company has also obtained the exclusive privilege of performing Bizet's "Pearl Fishers" in English. A version of this work, in the vernacular, has lately been prepared by Mr. Sutherland Edwards, and will be put in rehearsal for production next after Wallace's "Lurline," which the directors intend to revive at Dublin in August. The company, moreover, have recently purchased the sole right of performing Balfe's "Rose of Castile" and "The Talisman"—the latter to be given in English for the first time. Among the artists exclusively engaged by the directors for a term of years are Mr. Winogradoff and Mr. Abramoff.

....Mrs. Jeannette M. Thurber, of New York, is in Paris again in the interest of musical affairs in America. I saw her to-day at her apartments in the Avenue d'Iéna.

"You have entirely severed your connection with the American Opera Company?" I asked.

"Yes, entirely," said Mrs. Thurber. "It is a complicated affair, and I am going home in November to settle several lawsuits."

"Are you here in the interest of music?"

"I came abroad for rest. I have been at Dinard for the summer and am only here for a day or two. I return to-morrow. I am interested greatly in the National Conservatory of Music, in New York, and have secured as vocal director for this year Théophile Manoury, baritone of the Grand Opéra. He sails on the 28th for New York, and will arrange for other musical affairs in America. I thoroughly believe in the French method," continued Mrs. Thurber. "It has foundation and grace, and the declamation is beautiful. If Americans would only think when they sing they would be so much more interesting. Somehow it seems to me that if a Frenchman loses his voice in singing he has the faculty of leaving an

impression by his declamation."—"Herald," Paris, September 13, 1889.

... The Leeds Festival rehearsals have been resumed after a short holiday.

... The Paris Grand Opéra during the month of August took in no less than 460,000 francs., a sum which has never thus far been approached.

... In order not to clash with the Leeds Festival the opening of the season of the Crystal Palace Saturday Concerts has been postponed till October 19.

... The obituaries of Carli Zoeller, whose death recently occurred in London, are going through the Italian papers under the name of Karl Joller.

... Although the Bayreuth performances have concluded, a series of the complete "Nibelung" tetralogy has been started at Munich for belated Wagner lovers.

... During the Gloucester Festival next week the organ by Renatus Harris, built in the year 1666, will be used for the first time, recently restored by Messrs. Willis.

... For the purpose of Mr. Sims Reeves' forthcoming farewell tour, Mr. Frederic Cliffe has specially composed a song, the words of which have been written by Mr. Joseph Bennett.

... Glinka's "Life for the Czar" will be given at Coburg next season in honor of the Duchess of Edinburgh, and Kapellmeister Bock is at present in that city to arrange for the proper staging of the work.

... We learn from Bayreuth that the Wagner season has been a great financial success, in addition to its artistic halo. Eighteen representations made 620,000 francs. The expenses amount to about \$60,000, leaving over that as net profit. Materna and Betz, as usual, gave their services, and the Wagner family received for author's right \$13,000. Aside from this sum the surplus goes to the fund for future Wagnerian representations.—"Figaro."

... King Oscar of Sweden has recently composed an opera. It is not generally known that the King is also a singer of no mean ability, and finds his most blessed relief from the cares of state in singing to his favored guests. On one occasion a small and select audience, chiefly composed of members of the royal household, was invited to witness the performance of some operatic scenes, with full stage accessories. The garden scene from "Faust" was included, in which the King played the tenor rôle with great ability, while the other parts were sustained by several distinguished artists.

### Character and Music.

WHAT is likely to be the "characteristic mode of expression" in the future school of American music composers? The question is asked by an interested correspondent in the Northwest, who writes concerning an article which appeared in this journal a few weeks ago discussing the opinion of our present composers held by a French critic of repute. The question is pertinent and merits an answer, but the answer is not easily given. It is as much a matter of speculation what musical style will be deemed effective by the people of the future as what features the writings of the coming poet or what peculiarities the pictures of the coming painter will rely on for the charm which will fascinate the people to whose taste and judgment they will address themselves. It is even more a matter of speculation. Poetry and painting are arts of imitation whose loftiest ideals have been reached in the past. Music, on the contrary, is not imitative, and has scarcely more than entered upon its career of development as an art. Its elements, indeed, are older than articulate speech, but there is as vast a difference between the music of the savage and the art of Beethoven as there is between the sounds by which the lower animals express their feelings and the language of Addison and Goethe. Only in their elements are they kin.

The term "school" as applied to musical composition is vague and almost meaningless. It would puzzle a historian to draw sharply the lines that divide the schools spoken of in the books and to define the characteristics peculiar to each. There has been much learned talk about the Neapolitan, Florentine and Roman schools and the school of the Netherlands; but if a critical Kaffir were to come with the question what in the music produced by these schools was suggestive of Naples, Florence, Rome and the Netherlands, he would probably be informed that the term had no specific meaning of the kind imagined by him, but were only memorials of groups of writers who chanced at various times to draw attention to themselves by the excellence of their work. Having hit the popular taste they were for that reason imitated by other composers ambitious to succeed. Walter Bagehot is of the opinion that it is by conscious and unconscious imitation of this sort that literary schools are formed, and that the wise and meditative man who follows the strong and forward man is the one who generally comes to be looked upon as the head of a school, simply because he knows how to make his writings peculiarly congenial to the minds around him, having learned the trick from the venturesome man who first hit the public fancy.

The romantic spirit of music which has never been absent from the works of the great masters, but which broke through the bounds that confined it and asserted its right to full and free expression under the influence of Beethoven, introduced new elements that have come to be looked upon as identifying marks of national schools. In a general way these may be described as peculiarities of melody, harmony and rhythm, which have been borrowed from the folk songs of European peoples. These elements have lent color and character to the compositions of certain composers and their imitators, but their influence upon the laws of composition has not been made as great as might have been expected. One reason of this doubtless is that for a hundred years all the laws governing composition in the higher forms have gone out from Germany, by reason of her wonderful succession of musical kings by the grace of God. Sonatas and suites and symphonies have been written by Tuscan, Gaul and Muscovite, but they have been German sonatas, suites and symphonies. Von Bülow recognized the truth of this when a few years ago he said that the best German music was nowadays written in Paris and St. Petersburg.

It is foreign to the nature of the art that there should be a differentiation of schools such as there is in mental science, unless it be in a department like that of dramatic composition. Between Wagner's theories and

those of the old Italian composers the difference is one of purpose as well as means. Is the play the thing, or is it merely a stalking horse to be tricked out with pretty music? But even this difference is rapidly disappearing in the cradle of opera, in Italy itself, as witnessed by Verdi, Bolton and Franchetti. In a few years there will be no nation so poor in intellect and taste as to do reverence to the operatic ideal of a hundred years ago, save, perhaps, the degenerate ones, who can neither advance nor hinder the car of progress. So far, then, as the future is concerned, the American composer, who is now following the example of his brethren of Great Britain, France, Italy and Russia in studying German ideals, will stand an equal chance with them in the struggle for recognition so soon as he is brought up to their level in the matter of appreciation and encouragement. The last mentioned things are necessary for the development of that "vigorous, forward man," according to Bagehot, who will strike out the rough notion of the style which the American people will recognize as peculiarly congenial to them, and which will therefore invite imitation. The "characteristic mode of expression" which will be stamped upon the music of the American composer of the future will be a mode that will hit the taste and appeal to the imagination of the American public of the future.

This may not appear to be very explicit, but we are not wholly without a basis for speculation touching the elements that are likely to enter into the musical taste of the coming generation or generations of Americans. To start with, they will approach the art unfettered by inherited prejudices in favor of certain musical conventions still largely dominant among European peoples. This means, perhaps, that they will have less artistic training back of them, but such a reflection need not frighten the social philosopher. The emotions are the province of music, and those who come after us will not be ill equipped for any musical evangel, provided they keep the door to their hearts open, their sensibilities keen, their affections warm. They will by that time have learned that in all things truth is more admirable than convention. Their political history will have taught them that it is theirs to judge for themselves in matters of art as well as in matters of conscience and matters of government. The fatigue which comes from subduing a continent, amalgamating the refugees of a score of nations into a single people and pursuing the aim with which the commercial spirit of England has infected the world, may, for a time, incline them toward an art which is merely diverting, but eventually lofty ideals will assert themselves, and these will be striven for by spirits neither jaded by quest nor sated by enjoyment. The inherited predilections of the reflective German, the mercurial Frenchman, the stolid Englishman, the warm hearted Irishman, the impulsive Italian, will all have exerted their influence upon the popular taste. The folk melodies of all nations will yield up their individual charms and disclose to the composer a hundred avenues of emotional expression which are not yet opened up. The American composer will be the truest representative of a universal art because he will be the truest cosmopolitan as a citizen.—"Tribune."

### Figaro Says:

SIR CHARLES HALLÉ will again undertake the direction of the famous Liverpool Philharmonic concerts, which will begin on October 8. The Liverpool "Mercury" gives the following account of the arrangements for the pre-Noël concerts: "The opening program will be miscellaneous in character, with Mrs. Nordica and Mr. Sarasate as stars. The Scotch concert, with Mrs. McIntyre and Mrs. McKenzie and Messrs. McKay and Black to do justice to MacCunn's "Lay of the Last Minstrel," follows on October 22. The third gathering, on November 5, will bring Miss Ella Russell and Sir Charles Hallé to the front. At the fourth, on November 10, will be presented Barnett's "Ancient Mariner," with Mrs. A. Larcom and Mrs. Hipwell and Messrs. J. Child and J. Bridson as principals. For the fifth concert, on December 3, Lady Hallé and Mr. E. Lloyd are engaged, and at the sixth, falling on December 17, Händel's "Israel in Egypt" will be given with the assistance of Mrs. Clara Samuel and Mrs. Lena Little and Messrs. Henry Piercy, E. Beauman and E. Grime.

\* \* \*

The following are the official arrangements for the Glasgow Choral Union season, 1889-90: The series will consist of thirteen subscription concerts—four choral, seven orchestral and two of chamber music—to be given during the period from October 15, 1889, till March 27, 1890. The choral works will include Beethoven's mass in D; Mr. Hamish MacCunn's new ballad, "The Cameronian's Dream" (first time in Glasgow) and his cantata, "The Lay of the Last Minstrel;" Handel's "Messiah;" Mr. W. Edmonstone Duncan's new ballad for chorus and orchestra, "Ye Mariners of England" (first performance), and another new work. The following artists have been engaged: Solo vocalists—Sopranos, Misses Ella Russell, MacIntyre and Emily Spada; contraltos, Mrs. Belle Cole, Mrs. Marian McKenzie and Miss Meredith Elliott; tenors, Messrs. Iver McKay, Harper Kearton and Philip Newbury; basses, Messrs. Andrew Black and W. H. Breerton; solo violinists, Lady Hallé (Mrs. Norman Neruda), Mr. Sarasate, Mr. Maurice Sons, Dr. Joseph Joachim; solo violinists, Mr. A. Piatti, Mr. E. Gillet; solo pianists, Mr. Bernhard Stavenhagen, Miss Bertha Marx, and negotiations are also pending with other eminent artists. A full orchestra of about seventy-five performers has been engaged, and the conductors will be, as formerly, Mr. Joseph Bradley and Mr. August Manos.

\* \* \*

There is a perfectly lovely story going the rounds in France. It seems that the black king of the Sedangs, who is now in Paris, having seen and admired a portrait of Marie Rose, entered into negotiations with a matrimonial agency at Paris to ascertain whether the lady in question would consent to share his throne. The agency (the name of which is given), understanding that His Majesty would marry Marie Rose or no one else, immediately conceived the happy thought to manufacture a Marie Rose of his own, seeing that the original was already provided with a "just cause or impediment" in the marital person of Col. Henry Mapleson. The negotiations have proved successful, and Le Roi des Sedangs has married Marie Rose—that is to say, he has married someone very closely resembling her, at any rate in name. Meanwhile Col. Henry Mapleson and his popular wife were placidly enjoying their holiday at Chatteau, and, in view of their forthcoming concert tour in the provinces, are interested in having the lengthy article on the subject in "La République Orléanaise" properly explained.

\* \* \*

The latest "fad" among American young women who play the piano, according to that veracious paper the Brooklyn "Citizen," is to accompany themselves with an imitation of the cornet, produced by a peculiar buzzing sound through the lips. The art is difficult to acquire, but when it is once achieved the effect is said to be quite entertaining. The writer of the account of this wonderful exhibition was present at a performance which sounded like a small band. Indeed, a person standing outside the parlor door would have supposed there were several instruments all going at once. An ear for imitation is necessary in the performer to begin with. Then, by dint of constant practice, with the lips compressed as if for whistling, but with the aperture wide and elliptical instead of round, the accomplishment is gradually acquired. A quick, lively tune is best suited to make the imitation of the cornet successful. Meantime, the banjo is more popular than ever as a musical instrument with young women who are not content with their efforts at the piano."

I should say that the imitation cornet (which "buzzes") in combination with the banjo would produce the most exhilarating effect. But I hope before it comes to the concert halls it will duly be tried upon the nerves of "sensitivity."

### Mr. Jacobsohn Writes.

*Editor's Musical Courier:*

I have come to my knowledge that in several cities in this country teachers of the violin advertise themselves as pupils of mine, people whom I never taught, or perhaps instructed for such a short time only that I don't remember them, which surely would not be the case had they studied with me long enough to give them the right to advertise themselves as my pupils. Knowing that THE MUSICAL COURIER is read by most musical people throughout this country, I feel it my duty to write this card, and thereby inform students of the violin or their parents of the imposition which is being practiced upon them, and also to justify myself. I will gladly give a certificate to any of my pupils providing they have studied with me one year at the least and are capable of teaching.

S. E. JACOBSON,

Director Violin Department, Chicago Musical College.

CHICAGO, Ill., September, 1889.

### Paris Letter.

13 RUE MACMAHON, PARIS, September 1, 1889.

FROM a most comfortable little boudoir in this great city I venture to send you my impressions of the operatic world of Paris, for that indeed is the only musical world I have found it worth while to frequent since I landed this side of the Atlantic.

In Antwerp, where we tarried a few days, a charming concert was given by the Cercle Artistique in their society "Jardin de l'Harmonie." Mr. Joël Fabre, the first basso of the Théâtre Royal d'Anvers, sang two solos, the "Jerusalem" of Verdi and the bass solo from "L'Etoile du Nord." He has a magnificent voice, admirable method (except a tendency to tremolo), and wonderfully flexible for a basso. The instrumentation of the orchestra was excellent, but they played old fashioned overtures, marches, and dance music, very pleasant to listen to as we wandered through the lovely avenues and flower banks of that exquisite garden.

In Paris, with Miss Bates at the Grand Opera and Sybil Sanderson at the Opera Comique, one is not troubled to find singers worth hearing.

The papers in America have said and written so much in their favor that to say aught derogatory may be pronounced hypercriticism; nevertheless it seems to me that the future will fulfill the promise of the present by making them American artists of whom we may be proud. Miss Eames' voice as yet has but little flexibility, nor is it remarkably sweet, but time will round the squareness of tone it now possesses and familiarity with her rôle will make her appear more like the simple, loving "Juliet"—not a charming young woman intent upon uttering every vocal phrase just as her teacher has taught her to sing it, or hold her arms, hands and fingers exactly as her teacher of acting required her to hold them. She has a voice, but it lacks the method and finish Mrs. Marchesi has given other of her gifted pupils. She is only a young débutante, with graceful stage presence, intelligent, conscientious as an actress, but she needs soul and musically feeling, forgetfulness of self, spontaneity.

The chorus was tolerably good the evening we heard "Romeo and Juliet," but the costuming was very shabby and the grouping of the tableau prologue was miserable, just a double line of Montagues and Capulets "all in a row," "Juliet" sitting on a chair in the middle.

Cossira ("Romeo"), the tenor, has a good voice and excellent method. His tenor robusto looking, has a stately walk and gesticulates with a frog-like motion. This throwing out of the arms at an angle of 45 degrees, with hands open and fingers an inch apart, seems to be the favorite gesture of all Paris present day opera singers. Hogarth's line of beauty, the curve, and Delaforce's exquisite theories of expression seem cast aside. Miss Eames did the circular motion constantly; her fingers looked as if she meant to tear "Romeo" Cossira's hair, they were so wide apart and curved like claws.

The best thing "Romeo" sang was "Mon cœur se brise, ce jour de malheur." It was splendid in its passionate sorrow and the chorus in minor was admirably sung.

Plauchon, the basso, in the role of "Father Laurent," has a superb voice, rich, mellow and under admirable control.

There is such tendency to tremolo among the ordinary French opera singers of the present day that really good voices lose all their effectiveness on sustained tones. Mr. Taskin's singing as "Phorcias" in Massenet's "Esclarmonde" is a holy terror. It sounds like the vox humana stop in an old fashioned melodeon.

The opera is styled romanesque, it is French—romantic to the last degree—with a striding after Wagnerian effect all the way through, and the music at times approaches the physical sensations given by the great maestro's orchestration, but the scenic effects produced by the very shabby scenery of the Opera Comique, and the still shabbier costuming, leave much to be desired.

The funny method of calling an audience to order by "pounding," not "ringing up" the curtain, practiced in Parisian theatres, is ludicrous in the extreme. In "Esclarmonde" the orchestra give a few accords, then we hear three ominous poundings behind the curtain, then all the lights go out, and we sit for a few seconds in total darkness. Another crash from the orchestra and the lights flash out, revealing the Basilica Byzantium, the court of the "Emperor Phorcias," assembled to witness his abdication in favor of his daughter "Esclarmonde."

As in "Romeo and Juliet" at the Grand Opera attention is settled on Miss Eames, so in "Esclarmonde" eyes and ears are centred on Miss Sanderson. She has a dozen or two Eiffel Tower notes. She coquettishly with them variously—trills, staccato, tremolo, whinnies, screams like a steam whistle and tosses them about like the sparks from a Congreve rocket. She acts her part, "Esclarmonde," well, but sings peculiarly. Her voice seems once to have been much used with very bad method of tone production, now improved by good teaching, but the high G (and she strikes it as clear as a bell) sounds like a terrible effort to shriek. It made my throat ache.

The best of the opera was the orchestral music and its Wagnerian effects. Massenet's *motives* are as clear cut as those in the great trilogy, but the grouping of these various *motives* into the orchestration are not as satisfying as Wagner's method of weaving through warp and woof of instrumentation the themes of the personalities, their characteristics and sentiments which he intends to suggest. The fire motive (*feuerzamer*) of "Loge" was vividly recalled by the incantation of the fire spirit with which "Esclarmonde" and afterward "Phorcias" call upon the fire spirit to appear. In the third act the march of the soldiery strongly resembles "Tannhäuser," but is only a resemblance, for the rhythmic form is quite different.

Of the piano recitals in Paris at present there is little to be said. A few weeks ago, before the best artists had left town, recitals and early morning concerts at the exposition salons were very delightful affairs, especially those where Widor and Countess Potocka played. These, however, were somewhat private, only a few persons were admitted. Those who were acquainted with the hours of a particular artist were allowed to remain. Parisians are sound asleep until then it is better to take early drives in the Bois and forget music, to flounce the boulevards—no longer Parisian, but downright United States and English on every side, and such English and United States! One never meets them in London or New York, *Dieu merci!*

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PUBLISHED EVERY WEDNESDAY.

ESTABLISHED JANUARY, 1880.

No. 500.

Subscription (including postage) invariably in advance.  
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

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Advertisements for the current week must be handed in by 5 P. M. on Monday.

All remittances for subscriptions or advertising must be made by check, draft, or money orders.

NEW YORK, WEDNESDAY, SEPTEMBER 18, 1889

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

BLUMENBERG & FLOERSHEIM,

Editors and Proprietors,

HARRY O. BROWN.

Offices: No. 25 East 14th St., New York.

CHICAGO OFFICE: No. 286 STATE STREET.

JOHN E. HALL, WESTERN REPRESENTATIVE.

GENERAL AGENCY FOR GERMANY:

Fritz Schubert, Jr., 63 Brüderstrasse, Leipzig.

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NO. 500.

WITH this issue of THE MUSICAL COURIER we present to our readers our 500th number. Since the foundation of this journal we have seen innumerable papers appealing or attempting to appeal to the same class appear, to run a more or less brilliant career and fail. We are sure that we may justly feel proud of our past record and of the growth of a paper which has expanded from a small 8 page sheet into its present permanent size of 20 pages. We say its permanent size of 20 pages, meaning simply that it will not be reduced, as has been the case with so many of our contemporaries. THE MUSICAL COURIER will, we are sure, continue to grow as the piano and organ industries grow, because it is built upon a firm foundation of right principles and has demonstrated in times gone by what can be accomplished by a vigorous application of those principles. We shall not tax the time of our readers by an enumeration of the many successes that THE MUSICAL COURIER has achieved in its war upon the stencil, in its relentless and impartial exposure of all frauds, in its effect upon legislation in establishing laws just and fair to the interests which it represents and guards, its forwarding and upholding of all that is good and its fighting of all that is bad in a trade which has so consistently supported it. It has had a basis to work upon which is possessed by none of its American contemporaries, and that is the knowledge of its editors of the subjects which they have been called upon to treat technically. We are just on the eve of what we hope and believe will be a prosperous season in the piano and organ business, and we wish to all of our friends the full measure of success which they may deserve and extend to them the assurance of

our earnest support in all that will be to the best interests of the most extensive and prosperous art industry that exists.

THE September number of the Leipsic "Signale," in referring to late centennial celebrations that occurred here, calls it "the centennial celebration of the introduction of the piano" into this country." It gets names awfully mixed and all matters pertaining to the festivities muddled, and finally closes the article by stating that 42 new pianos are finished in New York daily. About 100 a day would be nearer the truth than 42; in fact, the number made in this city exceeds 100 a day.

THERE is a surprise in store for "Comrade" Henry Behning, Sr., when he returns to New York, in the shape of an attractive wareroom and offices, which the enterprising Henry Behning, Jr., has wrought out of the broken first story of their factory. In place of the old wareroom upstairs they have now this large and well lighted and arranged room on the ground floor, and the offices being removed to the extreme rear command an excellent light and ventilation, while their arrangement is practical, neat and elegant.

WE doubt whether in the history of piano making so rapid a success can be recorded as that of Mr. Peter Duffy and the Schubert Piano Company, of which he is the head. After a few years, representing the early struggles of the business, Mr. Duffy, in February, 1888, took possession of the factory lately vacated by him, occupying it in all 18 months. He made and sold 1,000 pianos during the last 12 months, and the orders for Schubert pianos grew so rapidly that Mr. Duffy was compelled to erect his new 100 feet front factory on East 134th-st., across the Harlem, where he will turn out just about double that number of pianos the first year. The factory, which we visited on Monday, is now in running order and has a capacity of about 60 to 70 pianos a week, which at times will be tested thoroughly. The Schubert Piano Company is one of those institutions in trade which everyone can afford to congratulate.

SEPTEMBER retail trade on Fourteenth-st. continues prosperously, and, as usual, Messrs. W. E. Wheelock & Co. lead the list. During the week from September 2 to September 9 they recorded chattel mortgages as follows:

Hattie Baron, 111 West Fortieth-st., Wheelock & Co. piano.....	\$80
Ellen Reilly, 109 Third-ave., Wheelock & Co. piano.....	100
A. F. White, 224 West Fifty-ninth st., Wheelock & Co. piano.....	155
A. Martens, 169 Second-ave., Wheelock & Co. piano.....	150
Bertha Herzog, 163 Third ave., Wheelock & Co. piano.....	115

Following these come a series of sales of pianos the prices of which indicate that they are old, second-hand pianos, bringing \$83, \$101, \$99 and \$66, showing that the firm do not hesitate to pay strict attention to that particular feature of the business.

Mr. F. G. Smith seems to be on the alert also, and the record in his case discloses interesting retail features.

Mr. Smith gets good installment prices, as the following table shows:

C. Harey, 360 West Forty-first-st., F. G. Smith piano.....	\$250
M. Dungan, 109 Tenth-st., F. G. Smith piano.....	230
Kate F. Mahony, 40 Peck Slip, F. G. Smith piano.....	230
D. J. Malon, 137 East Fiftieth-st., F. G. Smith piano.....	200

This retail trade is certainly worth looking for, and it's rather strange that the records show only a few records. Don't the other firms record?

A SHORT time ago we commented on the following offer of a Texas firm:

We will sell you pianos and organs on long time; or will take all kinds of country produce, horses, cattle, land or good notes in part payment on instruments, and give long and easy terms on the remainder of such sales. We give special inducements to cash buyers.

Our esteemed English contemporary the "Piano, Organ and Music Trades Journal" goes us one better, thusly:

What do you think of this, Mr. Blumenberg? It is culled from the columns of a London daily paper:

To piano-makers, upholsterers and drapers—Children of the above could be received into an old-established ladies' boarding school at Margate, in exchange for goods. Terms from 25 guineas per annum. Reference to parents.—The Misses ——, Margate.

Only a short time back a gentleman advertised in the "Exchange and Mart" that, in return for a piano, he was prepared to undertake the care of the obliging maker's teeth; but now, thanks to the Misses ——, of Margate, another means of disposing of his instruments is offered to the maker who is blessed with children, if not with customers. His offspring

can be received into an old-established ladies' boarding school, where the metal pabulum provided is doubtless of such a nature as will impart to them a polish such as only their parents' piano possess. They will, in fact, receive a sound-boarding school education. Their frames will be equally well nourished, their actions watched and regulated in accordance with the high moral tone which is preserved at the establishment. A tendency to moral obliquity will be immediately checked, and a repetition visited with punishment that will be keenly felt. You will observe that the terms will be from 25 guineas per annum—say, one semi-grand in exchange for two years' tuition at a semi-nary.

FROM the Hartford "Post" we glean information known to the trade, but not made public. It is as follows:

Messrs. J. & C. Fischer have now manufactured and sold more than 80,000 pianos, which is a greater number than any other firm in this country has made. Their pianos are sold by the leading dealers, and are justly considered the best medium priced pianos in America. William Wunder & Son, 241 Asylum-st., are the agents for this State. They have sold hundreds of these popular instruments and have found that they have given full satisfaction to the purchasers.

The Fischer pianos are known as instruments that can be thoroughly relied upon.

WE find the following in the Erie "Times":

THE MUSICAL COURIER, published at New York, makes a suggestion concerning the Burdett organ factory of this city. It says: "From the Erie 'Times' we reprint the following editorial paragraph on the Burdett Company: 'The Burdett organ factory is a plant that should not be closed. If the \$57,000 capital held by the two gentlemen who have the controlling interest was taken by some persons who wish to do business the plant would continue to do as large a business as it ever did. The industrial committee of the Board of Trade ought not to allow this plant to cease operations.' Why not reorganize for the purpose of making pianos and organs? The factory is admirably adapted for piano manufacturing, and Erie is a good point both for receipt of material and the purchase of lumber, as well as the shipment of pianos, and the name Burdett on a piano would be an excellent trade mark."

THE MUSICAL COURIER will now go further in the matter and say to the citizens of Erie that if they have not sufficient enterprise substantially to support an institution which has always been a credit to their town, THE MUSICAL COURIER will offer to the Burdett Organ Company an opportunity to locate their works in a live, thriving town nearer to New York city than is Erie, where they will be afforded every opportunity to expand and enlarge their business. THE MUSICAL COURIER has been approached recently by several interior towns, who offer to reliable piano and organ manufacturers facilities and accommodations which are tempting in the extreme, and negotiations are now in progress between certain makers located now in New York and the boards of trade of these enterprising cities. A move in the right direction is spoken of in another column in the case of Chase Brothers Company, and there are plenty of other such chances for the right parties.

HERE is the specification of a five octave, three manual Estey organ, now on exhibition at Baltimore, which we recommend to the consideration of all who are interested in seeing a reed organ raised from the level of a cheap unmusical instrument to the plane of a mechanical work of art:

GREAT MANUAL (3 SETS).			
Bass.	Feet.	Treble.	
Bourdon .....	16	Trumpet.....	16
Melodia .....	8	Diapason.....	8
Viola.....	4	Flute.....	4

SWELL MANUAL (4 1/2 SETS).			
Feet.		Feet.	
Dolce.....	8	Baritone.....	16
Celestina.....	4	Dulciana.....	8
Cornetino.....	2	Vox Jubilante.....	8
Cornet Echo.....	2	Principal.....	4
Harp & Oboe.....	2	Wald Flute.....	8

SOLO MANUAL (3 SETS).			
Feet.		Feet.	
Cello.....	16	Clarinet.....	16
Saxophone.....	8	Musette.....	8
Viol d'Amour.....	4	Flute.....	4
Clarion .....	4	Flute d'Amour.....	4

PEDAL CLAVIER (3 SETS OF 30 NOTES EACH).			
Feet.		Feet.	
Sub-Bourdon.....	32	Bourdon.....	16
Violoncello .....	16	Tromba.....	8

MECHANICAL.		
Forte, Great.....	Forte, Diapason.....	Vox Humana.....
Forte I., { Swell.....	Solo to Great.....	Knee Swell.....
Forte II., { Swell.....	Swell to Solo.....	Hand Blow Lever.....
Forte, Solo.....	Octave Coupler Solo.....	

PEDAL MOVEMENTS.		
Grand Organ.....	Pedals to Swell.....	Swell Forte.....
Grand Swell.....	Pedals to Great.....	Foot Blow Lever.....
Choir Organ Forte.....	Pedal Forte.....	Great Organ Forte.....

# SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



# SOHMER

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition. Superior to all others in tone, durability and finish. Have the endorsement of all leading artists.

**SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.**

# NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES FREE. **NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.**  
NEW YORK WAREROOMS, NO FIFTH AVENUE.

# STERLING

UPRIGHTS IN LATEST STYLES



AND BEAUTIFUL DESIGNS.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.  
**THE STERLING CO.**  
FACTORIES AT DERBY, CONN.

DO NOT BUY UNTIL SEEING THE

## New Burdett Organ List.

BURDETT ORGAN COMPANY, Limited, ERIE, PA.

# PAUL G. MEHLIN & SONS,

MANUFACTURERS OF Grand and Upright Grand Pianos

OF THE VERY HIGHEST GRADE.

FACTORY AND WAREROOMS: Nos. 461, 463, 465, 467 WEST 40TH STREET, CORNER TENTH AVENUE, NEW YORK.

CONTAINING THE FOLLOWING

### \*PATENTED\* IMPROVEMENTS: \*

Patent Grand Plate,  
Grand Fall Board,  
Piano Muffler,  
Harmonic Scale,  
Bessemer Steel Action Frame,  
Endwood Bridge,  
Touch Regulator,  
Finger Guard

IMPROVED CY. INDER TOP.



# J. & C. FISCHER PIANOS.

GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREROOMS:

110 Fifth Avenue corner 16th Street, New York.



79,000

NOW IN USE.

# A MEETING.

## Piano and Organ Men in Session.

## PRELIMINARY ORGANIZATION.

SOME time ago our esteemed contemporary, "The Music Trade Review," announced that they were at work trying to convene a meeting of representatives of firms engaged in the piano and organ manufacturing business and the kindred trades. In their issue of September 5 they announced that a preliminary meeting would be held at Clarendon Hall, New York city, on Tuesday, September 17, at 2 o'clock, and they issued a general call to the trade at large and the press in general inviting them to be present at the hour appointed, to form a temporary organization.

At a quarter to 3 the meeting was called to order and by a unanimous vote Mr. R. M. Walters was elected temporary chairman and Mr. Henry Behning, Jr., temporary secretary. At this time a roll call was made and the following gentlemen were found present:

Henry Behr	Behr Brothers & Co.
F. A. North	Lester Piano Co.
Henry Behning, Jr.	H. Behning & Son.
C. M. Loomis	New Haven, Conn.
Otto L. Kroeger	Kroeger & Sons
William Tonk	William Tonk & Brother.
Benjamin Starr	Jas. M. Starr & Co.
Chas. E. Bourne	William Bourne & Son.
A. H. Fischer	J. & C. Fischer.
David H. Dunham	Dunham Piano Co.
J. W. Vose	Vose & Sons Piano Co.
J. H. McLaughlin	New England Organ Co.
W. A. Kimberly	New England Piano Co., of New York.
T. Parker Brown	Brown & Simpson
Augustus Baus	Baus & Co.
J. Howard Foote	E. P. Carpenter Organ Co.
C. H. O. Houghton	
Alex. S. Williams	Astoria Veneer Mills.
George A. Steinway	Steinway & Sons.
George P. Prescott	Prescott Piano and Organ Co.
S. H. Rosenberg	B. Shoninger Co.
M. G. Jardine	Jardine & Co.
H. L. Mason	Mason & Hamlin Organ and Piano Co.
L. J. Weyersbach	A. Dolge.
L. C. Cavalli	A. Dodge.
J. H. Jansen	New York.
F. B. Brand	A. B. Crocker & Co.
Peter Kellmer	Kellmer Piano and Organ Co.
Frank Conover	Conover Brothers.
R. M. Walters	Narveson Piano Co.
F. Roth	Roth & Engelhardt.
Jack Haynes	New York.
Frank Leland	S. R. Leland & Son.
J. W. Shetter	Weaver Organ and Piano Co.
Carlton Strathy	Philadelphia, Pa.

The temporary chairman then read the names of the following firms who had sent letters regretting their inability to be present:

Guild Piano Company,	Wegman & Co.,
Clough & Warren,	Miller Organ Company,
Ferris & Rand,	George P. Bent,
Goddard & Manning,	Boardman & Gray,
Hallet & Davis,	Farrand & Votey,
W. H. Jewett & Co.,	Henry F. Miller & Sons.

Mr. A. H. Fischer, of J. & C. Fischer, stated that he was obliged to leave town and addressed the chairman to the effect that he believed in an organization of the piano and organ makers of America, but thought that such organization should be formed exclusively of piano and organ makers, leaving out the "kindred trades," such as supply men, &c. He suggested that a committee of 10 or 12 of the gentlemen present should be selected, to be known as the "Committee on Permanent Organization," and that to them should be intrusted the formation of a set of resolutions embodying the object of such an organization and setting forth its various objects, which he suggested should be few and clearly defined.

The motion was seconded by Mr. Rosenberg, of the Shoninger Company, and unanimously carried, whereupon Mr. Fischer left the room.

A motion made during the early part of the meeting having been offered to the effect that the organization be formed with the object of establishing a "National Bureau of Information," with branches and club attachments in Boston, New York and Chicago, and the adjustment of freight tariff, much discussion ensued. The idea of forming clubs in various cities, which

should be the headquarters of piano and organ manufacturers, their traveling men and dealers, was objected to. A discussion followed, and it was decided that such a scheme was not feasible.

The chairman having been empowered to appoint a committee of 10 or 12 men to lay out a plan of permanent organization, and being anxious for time in which to make such appointments, called for motions for an adjournment or any other motions which might be in order. Marc A. Blumenberg, of THE MUSICAL COURIER, made a motion that the thanks of the gentlemen present and of the trade at large be extended to the editors of the "Music Trade Review" for their efforts and success in bringing such a meeting together.

The motion was severally seconded, and was unanimously carried with more fervor than any other motion put.

An effort was then made to have an adjournment to some future date, which was met with propositions for a recess of ten minutes, during which, in consultation with the editors of the music trade papers present, the chairman was to appoint the "Committee on Permanent Organization."

When the meeting was again called to order the following committee was announced as decided upon and was confirmed:

Geo. A. Steinway, Chairman  
James W. Vose,  
A. H. Fischer,  
Henry Behr,  
Benjamin Starr,  
Frank Conover,  
John McLaughlin,  
T. Parker Brown,  
W. A. Kimberly,  
Augustus Baus,  
Henry Behning, Jr.,  
Richard M. Walters.

Discussion then followed as to the duties and powers of this committee, and it was decided after the offered resignation of Mr. Benjamin Starr, which was refused, that the committee be authorized to draw up a general plan of organization to be submitted to a meeting to convene on Thursday, October 3.

Resolutions were then tendered setting forth a wider scope for the "Piano and Organ Makers' Protective Union of America," as the proposed name is to be, and were objected to on the ground that the committee were qualified to and empowered to draft such an outline of the objects as would be acceptable to the general meeting.

Mr. Marc A. Blumenberg offered, during the discussion, the following resolution, which was objected to on the same grounds:

Whereas, Among the evils of the piano and organ trade the chief and most flagrant is the one known as the "stencil," or sale of stencil instruments, and

Whereas, There is now a law on the statutes of New York State making it an offense to sell stencil pianos or organs; therefore be it

Resolved, That this committee be requested to urge as one of the reasons for establishing the Association of Piano and Organ Manufacturers the abolition of this nefarious practice.

A motion to leave all such matters to the committee was made, seconded and carried, and the meeting adjourned to resume on October 3, at such place as was ordered by the temporary chairman.

The committee on permanent organization will hold a meeting on Monday, September 23, at 8 o'clock, in the Union Square Hotel.

We delayed the publication of this number a few hours in order to be able to give to the trade the first information on this important subject. For this reason we are also unable to give any consensus of opinion at present prevailing among the leading firms on the action taken by those present and whose names appear above. The work to be done to insure success lies entirely just now and until the next meeting, and of that meeting with the committee which are to meet next Monday evening at the Union Square Hotel.

It devolves upon them to interest the majority of the large firms in the movement sufficiently to induce them to be present at the meeting of October 3 to listen to the committee's report and to co-operate in the formation of this piano and organ manufacturers' combination.

We are free to say that until the next meeting it will be impossible to predict with any tangible argument that any association or combination can be effected, for the majority of the large houses must be present at a meeting to effect a combination.

The following firms of manufacturers took no active

or representative interest in the meeting, and ignored it by not even sending in letters:

Sohmer & Co.,  
Geo. Steck & Co.,  
E. Gabler & Brother,  
Chickering & Sons,  
Lindeman & Sons,  
F. G. Smith,  
Mathushek Piano Company,  
Emerson Piano Company,  
New England Piano Company, of Boston,  
Albert Weber,  
Horace Waters & Co.,  
Hardman, Peck & Co.,  
Wm. Knabe & Co.,  
F. Connor,  
Wheelock & Co.,  
Decker Brothers,  
Krakauer Brothers,  
Weser Brothers,  
Schubert Piano Company,  
Haines Brothers,  
Æolian Organ and Music Company,  
Newby & Evans,  
Dusinberre & Co.,  
Wilcox & White Organ Company,  
Decker & Son,  
Stultz & Bauer,  
Loring & Blake Organ Company,  
Kranich & Bach,  
Taber Organ Company,  
James & Holmstrom,  
C. A. Ahlstrom,  
Hazelton Brothers,  
Vocalion Company,  
Brown-Barron Company,  
Rice-Hinze Company,  
H. D. Pease & Co.,  
Peek & Son,  
E. G. Harrington & Co.,  
S. G. Chickering & Co.,  
P. G. Mehlin & Sons,  
Newman Brothers,  
Braumuller Company,  
Francis Bacon,  
Estey Piano Company,  
Estey Organ Company,  
R. M. Bent,  
Smith American Organ and Piano Company,  
Cable & Son,  
Blasius & Sons,  
Calenberg & Vaupel,  
J. P. Hale Company,  
John J. Swick, (?)  
Sturtz Brothers,  
Waterloo Organ Company,  
Hallett & Cumston,  
Ivers & Pond Piano Company,  
Colby Piano Company,  
Everett Piano Company,  
Burdett Organ Company,  
C. C. Briggs & Co.,  
Schomaker Piano Company,  
Chas. M. Stieff,  
C. H. Henning,  
Sterling Company,  
Bridgeport Organ Company,  
C. Kurtzman & Co.

These are exclusively piano and organ men, and we give no names of supply houses not represented, although most were absent, amounting to about 28.

Albany houses were not present. With the exception of Mr. Ben Starr, of James M. Starr & Co., Richmond, Ind., who was here on a visit, none of the Western piano or organ manufacturers paid any attention to the call or the meeting, (barring two that wrote letters,) and such firms as the W. W. Kimball Company, Story & Clark, Fort Wayne Organ Company, United States Organ Company, A. B. Chase Company, Chicago Cottage Organ Company, Hillstrom & Co., Julius Bauer & Co., W. H. Bush & Co., C. A. Smith & Co., Whitney & Holmes, Tryber & Sweetland, Chase Brothers Company, and other large manufacturing concerns, ignored the subject.

It is because of these long, significant lists of large firms who ignored it that we state that no prediction can be made of the final outcome of the discussion, and because of their attitude it will become a matter of prime necessity for the committee to attract them to the meeting of October 3. It will be admitted that without the co-operation of a majority of the houses we refer to above the combination cannot be effected.

## WEGMAN &amp; CO.

## The Auburn Piano Manufacturers and their Patent Tuning Device.

We were much interested during a recent visit to the factory of Messrs. Wegman & Co. at Auburn, N. Y., to note that they are using their patented tuning device in all of their uprights. A cut of the same is submitted with this and it may be plainly seen just what the idea embraces and how it is accomplished. Instead of the usual round pinhole being drilled directly through the plate, letting the pin into the wooden wrest plank as represented in this cut, the opening for the pin is



the Wegman plate is drilled in the form of two ovals, with their narrower ends running in opposite directions. In other words, as a reference to the cuts A and B will show, the narrow end of the front oval extends downward, while at the back the narrow end extends upward. It can readily be understood that this formation, when pierced by a round tuning pin, will grip the pin more and more as the downward pressure of the string is exerted. The pin does not enter the wrest plank at all, but stops just at the back of the plate, thus obviating the liability to get out of tune, which is an essential feature of all pianos where the connection of the pin with the wood renders it subject to the shrinking and swelling of the wood in damp and dry weather.

Messrs. Wegman & Co. are wise enough and, besides, too practical piano men to assert, as some others do, that by the use of their device their instruments "will never get out of tune." All they claim is that with the use of their patented pin the liability to get out of tune is reduced to the minimum and thus a distinct advantage is gained over the old methods of stringing. The idea has now been thoroughly tested for a long period of time and in all climates and has given eminent satisfaction everywhere.

It is always interesting to us to visit a factory which is run by competent and experienced workmen and business men who take a true pride in their product and who are earnestly and honestly working out a high reputation among their neighbors and the country at large. Such a factory is to be found in that of Wegman & Co., who have built up an enviable fame in the district in which they labor and have established their goods on a high standing wherever they have been introduced. The main piano business of Auburn and the vicinity is controlled by them with their own goods, and Mr. Wegman informs us that they have now sufficient orders coming in from the West alone to keep them busy. As a consequence they are not only running their factory (which has been recently enlarged) at full time, but they have for a long time been seeking larger quarters and will soon secure the adjoining buildings, which will increase their facilities, doubling the present output.

Situated as they are in an interior town, noted for its enterprise and push, they are enabled by the superior

facilities there afforded them to make pianos at a cost of much less than the cost of the same grade of goods produced in a large city. Rents are low, the cost of living is low, and in consequence the wages of workmen are moderate, while the facilities of transportation are excellent, all of which conditions make it possible to turn out a high grade of goods at price lower than the same grade can be made in a large city.

## Chase Brothers Company.

To BUILD A FACTORY AT MUSKEGON—THE COMPANY REORGANIZED.

A DEAL was consummated in this city yesterday by which the Chase Brothers Piano Company, which has been doing business in this city most successfully for the past five years, was reorganized under the State law, and the company becomes a Michigan corporation with a capital stock of \$225,000, of which \$175,000 is already paid in. The stockholders, in addition to the Chase brothers, number some of the wealthiest men in western Michigan, among them Charles H. Hackley, Lyman G. Mason, Thomas Hume, Charles T. Hills, John W. Moon, Alex. B. Mann, Randall T. Van Varkenberg and Frank H. Holbrook, of Muskegon. Some time ago certain citizens of Muskegon approached Milo J. Chase with a proposition for the Chase Company to build a factory in the "Sawdust City." Mr. Chase referred the matter to his attorneys, Messrs. Crozier & Cutler, of this city, and upon the offer of the citizens of Muskegon to donate a site for the erection of a factory and offering certain other valuable considerations the matter was entertained. The proposition led to the enlargement and reorganization of the company, as above stated, and the Chase Brothers Piano Company will build a large factory in Muskegon, in which they will employ from 200 to 300 men in addition to those employed in this city.

The Chase Brothers came to Grand Rapids from Richmond, Ind., five years ago, and from a comparatively small beginning have succeeded in building up a large business in this city. In extending their field of operations our sister city of Muskegon cannot fail to be greatly benefited. Messrs. Crozier & Cutler, the attorneys of the company, who are also stockholders, say that the new factory will be a source of great revenue to the company, as the manufacturers will have the advantages of water as well as low railroad rates in the shipment of instruments.

The officers of the new company are M. J. Chase, president; Charles T. Hills, vice-president; Leon E. Chase, secretary, and Thomas Hume, treasurer.—Grand Rapids (Mich.) "Democrat," September 11, 1889.

## Chattel Mortgages on Pianos.

(Copy.)

BOYESEN & LAWRENCE, LAWYERS,  
Rooms 40 and 41,  
184 Dearborn street.

I. K. BOYESEN,  
MASTER IN CHANCERY, CIRCUIT COURT.

A. H. LAWRENCE,  
CHICAGO, September 5, 1889.

C. C. Curtis, Esq.:

DEAR SIR—We have, pursuant to your request, examined the amendment to the statutes of Illinois, regarding chattel mortgages and the foreclosure of the same, approved June 5, 1889, and in force July 1, 1889.

From such examination we have arrived at the conclusion that pianos are not included within the first section of said act, and that the same can be foreclosed without filing a bill for such purpose in a court of record, as in such section provided with reference to household goods, wearing apparel and mechanics' tools. We base this opinion on the following grounds: It is in the said section provided, "that no chattel mortgage on the necessary household goods, wearing apparel or mechanics' tools of any person or family shall be foreclosed except in a court of record." Whereas, in the second section of said act, where household furniture is generally referred to, and it is evidently intended to cover every kind of household goods, not only is the word "necessary" left out but also the words "mechanics' tools and wearing apparel," and the term "household goods" is used as a general term. From this we conclude that "necessary household goods," as used in section first of said act, and "household goods," as used in section second of this act, are used with a different meaning. In the first instance it being the intention to cover such necessities as every family, no matter what its station, require or ordinarily use; whereas, in the second section it was intended to provide that no mortgage on household goods of any character should be valid unless acknowledged by husband and wife. Furthermore, upon the familiar principle of construction that an act abridging established and recognized rights of property will be strictly construed and will not be extended to embrace restrictions not necessarily and naturally resulting from the language of the act, we conclude that, applying such construction to the statute in question, "necessary household goods" does not necessarily and naturally include pianos and musical instruments within its terms. We are also of the opinion that the act in question, though remedial in its nature, was not intended to embrace mortgages upon musical instruments given for purchase money, as the evils sought to be remedied by the

act were not created or caused by mortgages of this character, but by usurious loans secured on the necessities of life of the poorer class of people. As to the second section of that act we are of the opinion that the employment of the general term of "household goods," without any limitation, is broad enough to include musical instruments, and that mortgages on the same should be signed and acknowledged by both husband and wife.

You have also asked us to state whether there is any constitutional objection to this act. Without having particularly examined with reference to the subject, we fail to see in the first instance where the constitutional objection can be to the act, as the purport and provisions of the act are properly stated in the title to it, and we are of the opinion that it is clearly within the scope of legislative power to regulate foreclosure of mortgages upon chattels as well as upon real estate.

Very truly yours,

BOYESEN & LAWRENCE.

One of the legislators interested in the passage of the bill in question says that there was no intention of including pianos in it, but, of course, that does not affect the construction which might be placed upon it by any judge before whom a case might come. The proper way to have avoided the complication was to have inserted an exception as to purchase money mortgages. Some of the prominent houses do not take chattel mortgages; simply an agreement, which is good as between parties to the transaction.—EDITORS MUSICAL COURIER.

## Farrand &amp; Votey Catalogue.

THE Farrand & Votey Organ Company, of Detroit, Mich., are out with an attractive new catalogue. When we say attractive we mean it in every sense of the word. We find nothing in its whole make up to criticize adversely and many points to praise. After the following "Introduction" the book is devoted exclusively to the illustration of the various styles of cases and the specifications—an example which we would particularly recommend to manufacturers in both the piano business who are wont to burden their books with a raft of superfluous matter and unimportant testimonials of no interest or value to the general reader:

In presenting our catalogue for 1889 we take pleasure in showing a growth over 1888 of which any manufacturer might feel gratified.

Until 1885 the organ builder's sole object seemed to be to produce the cheapest, clumsiest organ that would sell for the most money.

We, at that time, began to revolutionize organ building, both in regard to case and action; substituting for the old time case and action, whose interior could not be found out, our separable improvements, which are fully described in our publication entitled "Helpful Hints." Since then other manufacturers have not been slow to note the progress we were making and the value of our improvements; and seeing the trade were not satisfied with an instrument that filled the bill two decades past, they have tried to copy and follow in our lead.

We have the best trade of our own country and also the world.

From one end to the other of our splendidly equipped factory our motto is "Only the Best;" and that applies throughout, to best workmen, best machinery, best materials.

In the line of large organs our trade has been greater than we expected so soon, and therefore have not been able to keep up with the demand. We illustrate in this catalogue our double manual pedal bass organs (two styles), which have our patent blowing apparatus, to be run either by hand or electric or water motor or gas engine. This new blowing attachment (one of the greatest improvements of the day) does away with the severe labor formerly required in handling a large organ. Our patents fully cover this apparatus, and the trade should not purchase any but F. & V. unless they wish to participate in a suit for infringement.

Our trade in special organs, viz., organs built for special places, with wood work to correspond and work into that of the room into which it is built, has grown satisfactorily and shows more than anything else the advancement in our art.

We show in this catalogue an illustration of an organ built by us in a niche in the Newberry Memorial Chapel.

We have also added to our business the building of pipe organs, and, beginning as we did, in a small way, we have been forced to decline, for lack of room, to figure on a great deal of work that came to us. But in a few months that will be remedied and we will be enabled to answer all inquiries on the subject.

A few choice and valuable testimonials are inserted in the book, printed on separate slips, by which we learn the laudatory opinions of such men as Professor Pitcher, associate of the Royal College of Organists and organist at St. Matthew's Church, Stonehaven, England; Walter R. Gilbert, organist of Trinity Parish, New York; Dr. J. Frederick Bridge, organist of Westminster Abbey, London, England, and others of equal impartiality and renown.

The attractive cases are excellently portrayed, the paper, typography and binding are respectively good, artistic and tasteful, and taken all in all we are glad to pronounce the finest of all the many fine catalogues that have recently been issued.

—Mr. G. R. Lampard, the music dealer, has not been in Burlington long, but it is evident that he is here for good. He now has about all the territory within a radius of 100 miles of Burlington for the exclusive sale of the reliable pianos and organs manufactured by W. W. Kimball Company, Hallet, Davis & Co. and those of other well-known manufacturers. He has local branch stores in many of the towns near Burlington, and besides has numerous traveling salesmen who work direct from the main store. Mr. Lampard has all the qualities necessary to make a successful business man and Burlington is fortunate in numbering him among the long list of progressive business men.—"Hawkeye," Burlington.

## THE GRAND IS COMING.

ONE of the peculiar phases of the opening fall trade is the unusual demand for square pianos. Almost all of the leading makers have discontinued the manufacture of squares, and the only way in which we can account for this sudden demand for them is that the dealers, as a rule, throughout the country have allowed their stocks to run extremely low during the past summer, and that each is anxious now to have on hand a few squares to meet the tastes of a limited number of customers who are still prejudiced in favor of this antiquated style of instrument, which means those who have not yet been educated up to the appreciation of the superior advantages of the modern uprights and grands.

Speaking of grands reminds us that the call for them is increasing every day. There was a time—and not so very long ago, either—when, despite the fact that pianos had already become more of a necessity than a luxury in the average household, a grand was beyond the purse of the ordinary buyer. It is very different at the present time and their manufacture is no longer restricted to the higher priced makers. There are plenty of cheap small grands now on the market—some of them very fair instruments for the price, too—and the interesting question presents itself: How long will it be until the "baby" and "parlor" grand comes into active competition with the upright, of course leaving the old-fashioned square out of consideration altogether?

Once, a square was the cheapest instrument, then the upright, and highest of all the grand. Now the square has nominally been eliminated from all calculations and the test stands between the grand and the upright.

There will, of course, be for all time to come a steady demand for uprights, on account of their fine qualities and the small amount of room which they occupy—an item to be taken more into consideration every day, particularly in large cities where land is valuable and small houses or flats are in consequence built; but it is in an open question, worthy of serious consideration by every enterprising manufacturer, as to what proportion of the increase of business—and the piano business is steadily increasing year by year—will be supplied by grands and what by uprights.

THE MUSICAL COURIER has for a number of years carefully prepared statistics showing the relative product of the various styles, and on January 1 next we may be able to present our readers with a set of tables which may surprise as well as interest them. The square is gone, the upright is here, and the grand is coming and coming to stay.

## Jesse French Writes.

237 NORTH SUMMER-ST.,  
Nashville, Tenn., September 11, 1889.

*Editors Musical Courier.*

GENTLEMEN—I have read with much interest the many articles appearing in THE MUSICAL COURIER from time to time in regard to forming a manufacturers' protective union, and am surprised that men of such business sagacity as is possessed by most of the leading manufacturers should allow any petty jealousies to stand in the way of their forming one. But because they do is no reason why the dealers should not meet and consult upon matters pertaining to their mutual interest, and I therefore most heartily endorse the article of an "Old Piano Man," which appeared in THE MUSICAL COURIER June 5, in regard to a "trade convention." In so far as the meeting of the dealers is concerned, but as to the display of instruments, this would necessitate the co-operation with the manufacturers, and if the dealers wait for them to take any action, I fear it will not be accomplished in my day. If the dealers carry out their plan, the manufacturers will soon find out it is to their interest to have their instruments on exhibition at our place of meeting, where they can not only meet the dealers but show them their productions.

Now, I do not think there can be any objection to a dealers' convention, but the thing is how to bring it about. Someone must take action, and as you are so efficient I would suggest the following plan: Suppose you or the "Old Piano Man" get up a circular letter setting forth the objects of the meeting, send them to the leading dealers of the South and West, appointing a place and time of meeting (I would suggest Cincinnati or Chicago), and let those who favor sign and return to you. When they are all in you could see whether or not enough general interest is manifested to justify a call. There has been much said; now the next step is to act. If you or anyone has a better plan let us hear from you.

Respectfully, JESSE FRENCH.

As Mr. French states, THE MUSICAL COURIER published on the 5th of last June a communication from a contributor signed "An Old Piano Man," setting forth the advantages which he, "An Old Piano Man," thought would accrue from a general meeting of the dealers in

any large city. We had previously published letters from Mr. Jesse French and others, advocating the formation of city and State associations. In the long letter of "An Old Piano Man" he made a request that all in favor of the motion should say "Aye," through our columns, and the result has been the receipt by us of almost two hundred letters coming from dealers in all States, from Maine to Mexico, from Oregon to Florida. Most of these we published and they speak for themselves. On July 31 we wrote as follows regarding the scheme:

Now, for a word of advice. All such enterprises must have a beginning, and the best way for this large number of representative agents to get together and form at least a preliminary organization is for one of them to correspond with the firms represented on the appended list, and making a suggestion that a meeting be held in New York, or anywhere else, on a certain date, see how many of them will promise to be present.

It will entail a little clerical labor, &c., if done altogether by mail, so if some one of our enthusiastic friends will make a move we will throw open our columns to him and extend to him all means in our power to further his project. We see by the London, England, music trade papers that a very successful meeting of their already organized dealers' association has just been held.

Here there is an opportunity for Mr. French, who is one of the largest dealers in the country, to issue a call and see what will come of it. THE MUSICAL COURIER does not consider itself in proper position to take the initiative in any such movement, but is willing to do all in its power to further the efforts of Mr. French if he will start the ball rolling.

## Trade in Portland, Ore.

PORTLAND, Ore., September 9, 1889.

*Editors of the Musical Courier, New York:*

A FEW changes have taken place among the music dealers of this city since my last letter.

Upon the death of D. W. Prentice, the firm of Prentice & Co. was succeeded by Hoyt & Co., who carry Weber, Hazelton, Krakauer and Emerson pianos, and Estey, Carpenter and Vocalion organs.

The Kohler & Chase music house (Winter & Harper proprietors), carries Decker Brothers, J. & C. Fischer and Ivers & Pond pianos, and Mason & Hamlin and A. B. Chase organs. Mr. B. W. Fischer has charge of the sheet music, band and string instrument department of this house.

Klein & Day, formerly with Kohler & Chase, proprietors of the Chicago Music House, have the Hallet & Davis and Kimball, and the Tremont organs. This is a new establishment.

All dealers report business good, with prospects of a large fall trade.

Music dealers, with few exceptions, seem to have been very fortunate in the late fires at Seattle, Spokane Falls and Ellensburg. Robert Weisbach, sheet music dealer at Seattle, lost everything, but was well insured. Venen & Vaughn, of same place, were burned out, but saved the greater portion of their stock, so their loss was light. At Spokane Falls and Ellensburg, I understand dealers suffered no loss whatever, although the greater portion of the business part of both cities was destroyed.

Mrs. Bettina Paddleford, who gained some notoriety in connection with the Vienna tenor Streitman, is at present at the new Park Theatre, in this city, as prima donna of the Wyatt Opera Company, a California organization, in "Patience," "Iolanthe," &c. She asserts that she will shortly begin a starring tour in an emotional play now being written for her in the East.

E. E. MALLORY.

—Mr. J. A. Nichols, a relative by marriage of Mr. George H. Chickering, of Chickering & Sons, and for many years in their employ, left New York on Monday last for an extended trip throughout the New England States and Canada, and will hereafter continue to represent Messrs. Chickering & Sons on the road.

—J. Swenson has secured a patent for a device for cutting damper felts, No. 409,810. Mr. G. Gally has patented another mechanical musical instrument, No. 409,678. An organ reed or a reed organ (the table does not designate exactly which of the two) has been patented by M. S. Wright, No. 409,814.

—The politicians at Young's occasionally vary any monotony which may arise in their pursuit of the doubtful vote by going up to a room on the second floor and seeing a new invention. This is nothing less than a piano which is played by electricity. Any description of its mechanism would of course be unfair until it is put on the market, but those who have been allowed to look at it seemed quite impressed with the idea that it was a good invention. This is getting to be quite an electrical age.—Boston "Advertiser."

—The Toronto, Canada, "Empire," in an account of the opening of the great fair at Toronto says that

One of the happiest incidents of Sir John Macdonald's inspection of the exhibits yesterday was his visit to the annex and personal examination of the vocalion. This novel instrument, as many readers are aware, was invented by Mr. Hamilton, son of Lord Hamilton; and it so happens that this distinguished gentleman is at present on a visit to Canada with his wife, Lady Evelyn. Lady Evelyn is well known to Canadians as the sister of Lord Lorne. The Premier had heard a good deal of Mr. Hamilton's marvelous instrument, and expressed a strong desire to see it and hear it played. The opportunity came yesterday. In company with Lady Macdonald and Lady Evelyn and Mr. Hamilton, he spent some twenty minutes or more in the annex and listened with unfeigned pleasure to the rich tones and varied harmonies of the vocalion.

SUCH idiomatic errors as may have drifted into the German articles published by our foreign contemporaries are probably due to their ignorance of the Teutonic tongue. This is chiefly intended for those who understand it.

## Opening Night.

For the Emerson Piano Company's New Store.

W. H. CARSON, well known in the piano and musical instrument line to everybody in this part of the State, opened the new Emerson Piano Company's rooms in the Tolman-Howard block, Wednesday night, as announced. There have been delays in the shipment of goods, delays on the road, &c., and so out of the 50 or more instruments which will be carried regularly there was not more than half that number to show. But that gave people all the more room. It was needed. There was a full house all the evening.

Frank E. Jonson, the pianist, brought out the fine qualities of the Emerson piano, as he well knows how, and Arthur Toomey, of Boston, gave some fine solos. The musical people of this city were out in large numbers and seemed to appreciate what they saw and heard.

The store is 202 Main-st., is the middle one in the block, and was finished up with special reference to this business, has a very large show window, ample floor room and is well lighted day and evening. The stock includes a full line of the Emerson pianos, including the new parlor piano, which is pronounced a big success in every point; a line of the Weber and the Haines Brothers pianos, the Kimball and Chicago organs, &c.

Mr. Carson proposes to give a series of recitals at the rooms with first-class talent, the first to come Saturday and to interest particularly the ladies of Brockton, for whose benefit it is to be given. The program and artists will be announced later.

Mr. Carson is manager and salesman, assisted in the latter work by John Morris, who has many acquaintances and friends here.—Brockton "Gazette."

## Handsome Piano Warerooms.

The S. D. Lauter Company Entertaining its Friends and Patrons.

A N informal opening of the new piano ware rooms of the S. D. Lauter Company is in progress to-day.

The rooms are located at 657 and 659 Broad-st., underneath the old ones. The ground floor is decorated with potted plants, creepers and bunting, and fancy paper lanterns are suspended from the ceiling. The rooms are filled with grand, square and upright pianos and organs of every make and most improved finish.

During the evening Professors Dana, Issler and Van Winkle will give orchestra selections on the first floor, and a parlor entertainment will be given upstairs by F. E. Drake, Will Stephens, Frank Sealey, E. C. Bauman and J. H. Conger in pianists. There will be vocal solos by W. E. Harper, of Brooklyn, baritone; Charles H. Russ, baritone, and W. F. Vail, tenor.

A feature of the business will be the sheet music department, which is to be made the most extensive in this city.—Newark "Journal," September 7.

—The Omaha "Mercury" says that one of the most artistic of the exhibitions at the Omaha fair and the handsomest float in the industrial parade were those of Max Meyer & Brother.

—Every dealer knows of the trouble he and his customers suffer during the warm, damp weather from the cases of pianos becoming cloudy and blue. Anyone desiring to remedy this defect should write to the Mueller Music Company, of Council Bluffs, Ia., for a bottle of their "Turley's Piano Lustre," which, they say, "will not leave a gummy or sticky surface, but will improve the finest polish in one application."

—The Edna Organ Works now give employment to eight hands, and more are needed. The concern is 30 organs behind actual orders, and there is no prospect of a let up in the demand. The entire organ, case and all, is now being manufactured here, Mr. Brown having decided to discontinue the use of ready made cases. The new industry has a bright future, and the proprietor expects to enlarge the scope of the business by commencing the manufacture of pianos before spring. It is expected that a new factory will be built east of P. F. Koontz & Brother's planing mill, on Tremont-st. This will be done if arrangements can be made.—Massillon "Independent."

—We read the following in the Pittsfield (Mass.) "Evening Journal":

The piano exhibit of Wood Brothers is a particularly fine one, and had the fancy cases they specially ordered from New York for the Pittsfield fair arrived, it would have been by far the best ever made in the county. The Steinway, Kranich & Bach and Haines Brothers pianos, all from their stock, attract much attention. They did not enter for a premium, but the fair people to show their appreciation of the effort made by this firm awarded them first premium. Wood Brothers had the Germania Orchestra of five pieces give selections on the space in the hall allotted to them.

WANTED—By Junius Hart, of New Orleans, a salesman or two. For additional particulars address Mr. Hart, who wants live men who understand the piano and organ trade.

**CHICAGO.****Latest from Our Chicago Representative.**

CHICAGO OFFICE MUSICAL COURIER,  
236 STATE-ST.,  
CHICAGO, September 14, 1880.

FROM the Chicago "Tribune" we clip the following item:

"A piano trust? Yes, there is a piano trust—that is to say, the piano people have to trust their customers. But that is as near as it comes to being a trust in the general accepted sense of the term," said a member of the Kimball Piano Company. "The meaning of the meeting of the piano manufacturers in New York is simply in furtherance of a plan agitated among the trade for a long time. The idea of a trust among the piano makers is too absurd almost for refutation. There are as many varieties of pianos as there are keys on a piano, and every one of them is claimed to be the best. The man who would attempt to bring about a scale of prices among these competing makers would find he had a big job on his hands."

"The association of piano manufacturers," said another dealer, "is no new thing. It was tried before, but owing to lack of interest by the large manufacturers it never amounted to much. However, I think it will now go through. It is proposed to have an Eastern and a Western association, located in New York and Chicago respectively. They will regulate matters that need correction in the business, but they cannot regulate the price of instruments. We never were so busy, and the idea of a trust at such a time is ridiculous."

Mr. H. S. Pierce, a young tuner and salesman for the last five years with Messrs. Steger & Co., died last Thursday at Trear, Ill. There is no good word too good for Mr. Pearce—he was simply one of the finest young men it has ever been my fortune to meet. Of a cheerful, even temperament he endeared himself to employer, customer and friend alike.

Mr. E. S. Conway is enjoying himself to-day going through the ordeal of an examination for a juror in the Cronin case. It is almost safe to say he won't be chosen. Mr. Conway reads the papers.

The Weber branch has an excellent stock of goods, their variety of styles and woods has never been excelled here, and as a consequence both their wholesale and retail trade is excellent.

The Schomacker Piano Company have one of the most attractive exhibits in the exposition and are making quite a sensation. A special feature of their late instruments are the ivory bridges which they have introduced—a feature we do not remember to have heard of before.

Mr. De Volney Everett, the celebrated "hired man" for Messrs. E. G. Harrington & Co., visited the city this week and made arrangements whereby their pianos will now be represented by the new West Side concern, Messrs. C. B. Clemons & Co.

We also hear that the same concern is most likely to handle the Colby piano. Messrs. Clemons & Co. have an attractive store and have already done business; their line of goods is the Hazelton, Colby and Harrington and a very excellent Chicago made piano.

Mr. George Busse states that he has quite a number of callers, which proves to him that he is not at all too far south.

In a recent letter from the Sterling Company, of Derby, Conn., we learn that their recent orders will average no less than 10 pianos per day. We also learn that they are experi-

menting with a new repetition action invented by Mr. S. R. Harcourt, of this city. We have this to add relative to the Sterling Company: dealers in search of a good medium price instrument, who are capable of judging of a scale, make a mistake if they do not examine thoroughly the style of a Sterling piano.

We learn that the new concern in Cincinnati, the Cincinnati Piano Company, have moved to a new and very handsome store on Fourth-st., right next door to Messrs. Smith & Nixon, and have also secured the agency of the Knabe piano.

Messrs. Wm. H. Bush & Co. shipped this week 38 pianos and had orders for many more, the busiest week they ever had.

Messrs. Julius Bauer & Co. are keeping abreast of the times and are turning out some very handsome cases in various fancy woods, and are certainly doing a remarkable retail business with their own make of pianos.

**A Letter From a Very Old Friend.**

QUIMBORE, N. Y., September 9, 1880.

Dear Mr. Editor:

BY this time you have no doubt heard of my visit to the city, and the reason I didn't come in is simple. I didn't have the time, for I was rushed to death, intending to run down to Blatherson, N. G. to see Jumbo C. Fraud, and expecting to hang around a whole day to lay eyes on John Jiblets Sick at the office of the "Bungtown Bladder." So you see it took all my spare time, but now that I am back safe and sound I take my pen in hand to let you know how I fared.

First, I want to tell you right up and down I am not the man to fool, and so please don't send me on any more wild goose chases with your "mad music trade editor," and, secondly, I wish to record a vow that if I ever catch old Diggs, of Pilltown, alone, or a little full, I swear, by gosh, to give him the biggest drubbing he ever got in his life, or my name is not Harvey Hayseed. You hear me talking, and I will tell you why.

You see, I got so excited reading in last week's MUSICAL COURIER about the way those two unfortunate people got mixed up that I resolved to start to town and see the thing for myself; for nobody knows Jiblets Sick better than I do (I used to handle his piano), and as for Jumbo—well, everybody knows him—later on. I had no sooner boarded the train than the voice I hated so much yelled out:

"Hello, Hayseed, old gentleman; how are you? Take a seat, take a seat!"

It was old Diggs, of Pilltown, and I had to sit down, but there was a lump in my throat as I did so. "Old gentleman, indeed! Why, he is at least 15—"

He put a throttle on my thoughts by talking so loud that the whole car began to take a great interest in us.

"Well, I hear you are handling stencil goods after all. Oh, you silly old fox!" giving me a dig in the ribs. "You silly old dog, writing letters to an anti-stencil journal and playing virtuous, and, by gum! you selling 'green' goods, after all. Oh! ho! ho!"

Here the old wretch actually foamed at the mouth with pleasure at his bad joke.

Seeing that I was becoming an object of curiosity on the

part of the car, I assumed a look of great dignity and gazed out of the window at the swiftly changing panorama.

"Hey, you won't answer! Well, never mind, Hayseed, you always was a pretty slick fellow, only you are too darned stuck up. Going to town?"

I informed him that I was.

"Going to Blatherson, N. G.?" he asked with a sneering smile that I didn't half like.

"None of your business," I snapped, and we finished the rest of the journey in silence.

His insinuating smile made me feel quite uncomfortable; I hardly knew why. I knew there was some devilment up, but I couldn't explain why, and I was so discouraged that I had a half mind to take a return train home and drop the whole matter. I only wished I had now.

I went directly to the office of the "Bladder," which was up ten flights of a back building in an alley off a side street, but having been there before I knew it. So without going to a hotel I called on John Jiblets Sick, for I wanted to find out something and I knew the changed state of affairs would enable me to do so.

As I went up the dark, dingy stairs and was reaching the top flight (no elevator), I heard yells and screams, and very much astonished I paused, fearing that one of those terrible New York murders that I had so often read about in Jumbo C. Fraud's paper (first columns, signed) was taking place. Some slamming of heavy objects followed, then a few more howls, followed by an ominous silence. I was pretty scared and was making up my mind to turn back when a door opened above and a voice said: "There, you rascal, I said I would get even with you. Maim me for life, will you?" Then a gentleman with a beard and a very red, excited face passed me in a great hurry and I said to myself, "That looks like a piano man, sure."

So I ran up stairs and found that the office door of the "Bladder" was open and I went in and found Jiblets Sick as pale as death sitting in a chair, looking as if he was going to faint and both eyes with as pretty a pair of rings about them as you could see even in a jeweler's window.

"Hello, Sick!" says I, right hearty like (for although he was the picture of Fraud I knew it was in reality Sick). "Hello, old boy, what's the row?"

The bruised man looked up with a scowl ("Heavens," I thought, "how he does resemble Fraud, to be sure").

"What do you want; are you another lunatic broke loose?" he said, with an oath.

"Oh, come now, Sick, my boy, no nonsense, I know you too well; you have been playing a nice game on poor old Jumbo."

Well, he was simply knocked silly, and commenced to "drool" all over himself like a whimpering child.

"My God!" he muttered, hoarsely, "this makes the seventh to-day. If this thing keeps on I will be ruined. I was just pounded into a jelly by J. Burns—say, look here, Hayseed, I forgive you all if you answer me an honest question?"

This surprised me (not at the idea, of course, of the honest question, but at his speaking to me so much like J. C. Fraud.)

"Yes," I said, doubtfully; "but tell me, aren't you John Jiblets Sick?"

"Ah! I say, drop that, you infernal old ass!" he yelled.

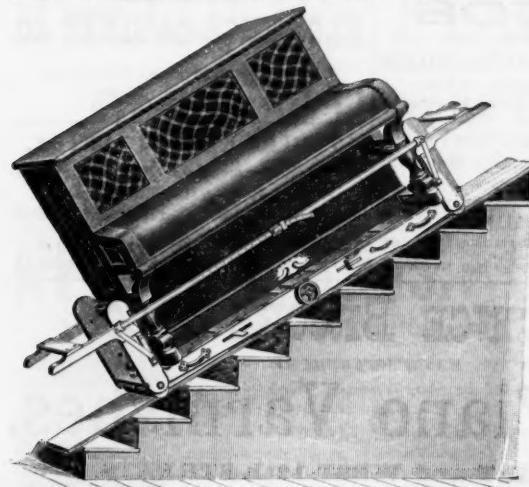
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NEW YORK.

'I am getting tired of this. First I get a letter from Sick, in Blatherson, N. G., threatening to sue me for conspiracy on account of that fake story, and then all sorts of queer visitors who called me fond names, such as, 'Oh, Jiblets! you are so changed. I would never know you, you sweet big thing!' And then the fiend with the tornado whiskers rushed in and pounded me until I see three ways at once; and now, finally you, tell me am I changed, and not so portly, so handsome, so intellectual looking as of yore?'

That settled it. This was Jumbo C. Fraud to be sure; no mistaking that appeal. So I pretended it was all a joke and consoled him, telling him that he had better go downstairs to the manicure lady and get his damaged optics painted. "Right you are," says he, "and do you stay here until I come up." He was gone in a minute, and I sat down and fell to thinking, and from thinking to dreaming, and pretty soon I was asleep.

I forgot to say that I was in a little front office screened off from the other room by a big screen painted green. I was awakened by voices that sounded familiar, so I determined to pretend sleep and hear all that was going on. Mean, wasn't it? But my nerves were so upset that I hardly knew what I was doing. Heavy footsteps approached very slowly, and pretty soon I heard heavy something being deposited on the table, followed by a sigh of relief and heavy breathing. Then, to my surprise, I heard old Digg's voice say, "There, it was a heavy load, Jiblets, but we got it upstairs."

("Jiblets!" thinks I. "That must be Jumbo he means." For my brain was not yet cleared of that delusion.)

Then a voice—a squeaky voice—I knew well replied: "Yes, I hope it will work, but I mean to make Fraud pay well for this invention; he is on his last legs and this may pull him through."

"What are you going to call your invention?" said old Digg.

"The patent put a bad to cent piece in the slot and out comes a 'kind word,'" said Sick.

I heard old Digg sniggering to himself, and as he moved around the room impatiently he caught sight of me pretending to be asleep all the time.

"Hullo!" he exclaimed, so suddenly that it startled Sick, and he came around the screen and seeing me, said:

"Just the man I want; I think I can fix him for sure in my

new Phoenix stencil bath tub scheme." But old Digg stopped him before he could reach me and whispered something in his ear. Sick looked at me sneeringly and muttered something about "he looks big enough fool," and then old Digg put his hand on my shoulder and shook me violently, yelling: "Hello! Harvey; Harvey Hayseed, wake up! here is Jumbo C. Fraud." (Hello, thinks I to myself, they are catching a weasel asleep, are they? Well, I am up to snuff this time, I am, so here goes!) I pretended to be confused on being awakened in such a rude manner, and blinked and stared around just like the real article when you wake it up too early in the morning.

Finally I blurted out to Sick, "Well, Mr. Fraud, I am glad to see you; how are you? I heard about your getting mixed up with that miserable looking little cuss in Blatherson, N. G., but, my gracious! how anybody could take you for that whipper snapper."

I saw this talk annoyed Sick very much and he tried to change the subject, and I saw old Digg with an evil grin on his ugly mug edging toward me, so I determined to be on my guard.

"But, Mr. Fraud, do you really believe that cow that Sick had out in his factory before it was burnt was really an educated cow, educated to kick over coal oil lamps when they were near hay. Now, the insurance man—"

I got no further, for Sick interrupted me with an angry exclamation and growled, "Oh, let up, Hayseed; I have tumbled to your little game. It's all right; I am John Jiblets Sick, and you know it."

I was simply delighted at the turn affairs were taking, and determined to turn my attention to that old humbug, Digg. As I did so, my eye caught sight of a tall, box-like affair that stood on the table. It looked like a little coffin, and had a big handle in front like one of the "put-a-nickel-in-the-slot" machines. Before anybody knew what I was about to do, I walked over to the machine, seized the handle and gave it a wrench that nearly yanked it to pieces (I am a pretty strong old fellow yet), and instantly the room was full of pieces of printed paper, hunks of type and old iron and screws.

"My God! he has broken my machine! I will make him pay dear for this!" screamed Sick, and Digg broke into a loud guffaw, and just at that moment Jumbo C. Fraud, accom-

panied by a handsome little fat man (Crabbed Twigs, I found out afterward) entered the room. "Whew!" I thought, "I am in for it and no mistake."

Fraud looked better, having had his eyes painted, but there was an unsteadiness in his glance and gait that told me he had been imbibing. "Whaz thish?" he said thickly. On being told of what had happened he smiled grimly and said:

"Make him shign—I mean sign every one of the letters."

In vain I protested, but it was four to one, and I had to sit for two hours signing little slips (they were all stamped "affidavit slips"), and when I tried to go they made me treat them twice, subscribe for the "Bladder," three years in advance (90 cents—but it's money, you know!) and I also had to take two shares in a scheme of Sick's, "The automatic slop bucket, or every man his own editor, machine."

(Sick always had mechanical genius. I believe firmly he invented that cow; it was only a thin cow, I heard, and wound to kick at nothing but lighted coal oil lamps in piano factories.) At last sick, sore, and sorry I was allowed to go, old Digg's hateful laugh following me downstairs. I reached home somehow, vowing I would never take any more stock in fairy tales; but my wife told me to keep my mouth shut, as it proved that I had no sense of humor in taking you so literally. Oh, it was funny, after all. Ah, ha! do you hear me laugh? But I must warn you in case my name is signed to "more kind words" in the "Bladder." It is a fraud, just like the other names he attaches to the slips. They are all made to order by Sick's machine. I have one of the slips now, and it reads like this:

PODUNK, KAN.

*Meissrs. Fraud & Twigs:*  
Your delightful publication, the "Bungtown Bladder," is to hand. Please keep on sending it right straight along, for as it costs nothing, and they have stopped taking the New York "World" in our town, why we just do on your paper, as it contains all the latest murders and burglaries. Please, why do you have that dry stuff about panners at the end? We would rather read your first interesting columns, particularly about that woman that bought babies, you write so intelligently on the subject. Keep right on, dear sirs.

Yours,

BILLY BAGLEY,

Alias "Bill the Kid."

Those are the kind of letters he gets up. So look out, but won't I lick that Old Digg—I mean if he is drunk enough—when I catch him! Yours respectfully,

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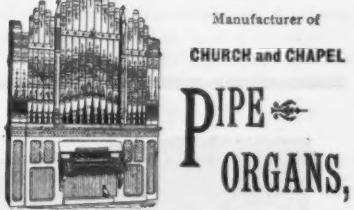
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Editors Musical Courier:

**GENTLEMEN**—Referring to an article appearing in your issue of the 4th inst., taken from the London "Musical World," headed, "A Piano Improvement," I would, with your kind permission, take the liberty to give your readers my views and claims regarding said improvement, and also add such other matters of improvement which will appear equally as important, for the consideration of artists and pianists generally, as the one mentioned in the article.

It is not my object here to discuss or explain the construction and mechanism of piano actions, which at the present time are employed by our piano makers; neither do I wish to point out the many technical defects found therein or how these are to be overcome, and in fact have been overcome to a great extent by your humble servant, the undersigned, whose models of improved grand and upright piano actions are now on exhibition.

I will limit my remarks to points concerning the requirements that a pianist, at least an artist, will claim to be absolutely necessary, in order to bring out all desired and possible effects. This can be embraced under the above heading: "A Perfect Touch."

It seems strange to the writer of the article in question that, among the many improvements effected in the mechanism of keyed instruments, no attempt should yet have been made (so far, at least, as is known) to supply a key that will require the same amount of pressure to lower it at whatever part it is struck.

It would be an easy matter to me to establish the fact that many years ago I had "racked" (as the writer calls it) my brains in the endeavor to invent a method by which "a perfect even pressure," on any part of the key, as far as it is in the reach of the player, may be obtained, and I also succeeded in accomplishing my project, but abandoned it on account of considering that the point in view would not offer sufficient inducement to piano makers, as an increase of cost and many changes in the construction of pianos would be required.

The writer further states: "At present, of course, the force needed is least when the finger meets the key at the point nearest the player, and so long as the principle employed is that of a lever this inequality is probably inevitable."

Agreeing herein with the writer and believing a "lever key" to be an absolute necessity, I beg to differ from his opinion when he states that the difference of pressure now noticeable "is so slight" as to be scarcely worth mentioning. He justly acknowledges that if some inventive genius, pining for immortality (and a handsome royalty) would be so kind as to consider the matter he could promise him the gratitude of pianists who, though they learn instinctively to adopt their muscles to the inequality mentioned, would undoubtedly find the time now necessary for the attainment of the subtleties comprehended under the term "touch" greatly shortened by some such invention." He continues: "But in all that concerns art and the subtle brains and lissome fingers of artists, nothing is too insignificant, and it is to the interest of all who value the progress of art that the exquisite sensibilities of the artist should not be blunted."

Now, I would here inform the gentleman that the said difference of pressure noticeable is far greater than most artists have an idea of. If, for instance, the pressure at the front point of a white key requires about 3 ounces weight to lower it, then it will require about double as much, 6 ounces, at the point near the nameboard. This fact can easily be proved, and speaks volumes for the necessity and importance connected with an improvement in the key system, that would require only about  $\frac{1}{2}$  ounces of pressure at the front and not more than 3 ounces when weighed at the point near the nameboard. This last difference, indeed, can scarcely be noticed in playing, and as it would fully satisfy the demands of artists in this direction, it might be termed a "perfect touch." I may here state that this is my improvement and my invention. Although I carried the idea and method of its construction in my mind for a number of years, it is still a secret with me, and although the prospect of receiving the gratitude of pianists is very flattering, shall very likely remain one till I can see that "handsome royalty" is not only a promise but a reality.

The manufacture of a piano with this improvement will cost not more than the present style of instruments. The necessary changes required are very simple, and the advantages thereby gained—especially when their improvement is connected with my improved actions—are so manifold as to make the question of an additional cost in the beginning a secondary consideration. This leads me now to other improvements, but will only mention such that are relating to "touch." I may, however, be permitted to also point out the "defects" connected with touch caused by the inefficiency of the piano actions now used. Will the kind reader, if he is a pianist, be pleased to lay a finger upon the key of a grand piano, let him press the key down somewhat slowly—without percussion—as he might wish to do when a "pianissimo, or the proper legato touch," is to be effected; he will probably be astonished to find that he thus cannot produce a tone, he must take refuge in artificial means—the soft pedal—and when applying the percussion stroke in said passages, has he not often experienced how difficult it is to control his hands and fingers? Next I would request him, after having pressed the key down, to let it slowly rise to about one half its "drop or dip," hold it with the other hand in position, and now, from this reduced point, use the percussion stroke; again he will find that he thus cannot produce tone.

These incapacities are found in nearly all grand and upright piano actions, and it is by the improvements I have made in this regard, where tone can be produced by "pressure" at any part of the "key dip" and where I attain the astonishing repetition of about 1,000 strokes per minute in the upright action and about 1,600 strokes in the grand action, a tone responding to each stroke. While now the capacity of a pianist's fingers may easily reach 1,000 strokes per minute (upon one key in the tremolo) when executed upon an instrument with such improved repetition action, he can never with the very best flexibility produce more than about 700 upon any other "grand," and not more than about 500 strokes per minute upon any other upright piano. Let him try it and count by the metronome. Has he ever attempted and fully succeeded in playing the "tremolo" in the crescendo and decrescendo style, from *p* to *f* and vice versa? Has he ever played the glissando repeatedly up and down the keyboard in single notes, thirds, sixes and octaves, *p* and *f* without cutting his fingers all to pieces? And (excuse the

question) has he ever attempted to play with two fingers a "chromatic glissando?" Maybe he thinks this is nonsense and cannot be done. The question may arise: "Can all this be accomplished on my actions?" I answer "Yes!" because the principle employed is a correct one, the touch in consequence is light, elastic and under perfect control of the player; it responds in tone to a touch from one-sixteenth of an inch dip upward, and for other reasons before stated does therefore not require the sostenuto pedal, the shifting action, which in my estimation should have long ago been shifted out of our grand pianos.

Yours truly, F. L. BECKER.

**The Trade.**

—The Colby pianos exhibited at the Dubois, Pa., fair took the first prizes.

—The Bridgeport Organ Company will erect an office between their large buildings.

—Wm. Davidson, organ manufacturer, Ridgetown, Ont., dropped dead last Saturday night.

—G. W. Randall, of Rockville, Conn., has sold out his music business to P. Wendisher & Son.

—Vernon & Bond, of Salina, Kan., have located a branch music house and piano department at Topeka.

—Thomson & Co., Washington, D. C., were awarded the first premium at the Rockville fair for a Shoninger piano.

—The Wicke Organ and Desk Company, of Chicago, has been incorporated at Springfield, Ill., with a capital of \$25,000.

—S. C. Osborne's music rooms, Waterbury, Conn., will soon be removed to the north store in the Prichard Building on lower Bank-st.

—Mr. P. J. Gildemeester, of Chickering & Sons, who has been seriously ill for some time, is now sufficiently recovered to be at work again.

—Mr. Thomas and Mr. Williams, of Thomas & Barton, Augusta, Ga., called at this office last Wednesday and expressed the opinion that trade in the South will be excellent this season.

—What better evidence could we have of the financial weakness of one man and the business sharpness of another than the recorded transference of the life insurance policy of N. I., the debtor, to No. 2, the creditor, a transaction which was not loudly proclaimed to the other creditors?

—It will be of interest to a certain firm in the piano business to read the following from "Bradstreet's." "The mere registration of a trade mark is not proof that the party registering is entitled to use such trade mark and to be protected in its use. This point was decided by Judge Thayer, of the United States Circuit Court, at St. Louis, Mo."

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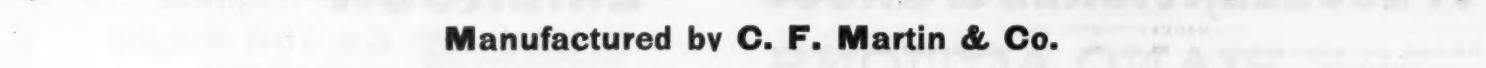
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